

# THE ATHENÆUM

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PRICE  
THREEPENCE.  
REGISTERED AS A NEWSPAPER

## LITTLE THEATRE, JOHN ST., STRAND.

Two Matinees.  
DEC. 1 and 2, at 3.  
ALEXANDER WATSON  
will give a recital of  
**THE EVERLASTING MERCY,**  
by  
JOHN MAREFIELD.  
Tickets, 7s. 6d., 5s., 2s. 6d., at Box Office, and usual Agents.

## Lectures.

**MUSICAL INSTRUMENTS.** Origin, Construction, Development. A Series of SIX PERIPATETIC LECTURES to be delivered twice on SATURDAYS and THURSDAYS, 3.15 to 4.15, by KATHLEEN SCHLEIBER, in the Galleries of the VICTORIA AND ALBERT MUSEUM, South Kensington (by permission of the Board of Education).

Lecture I. 'The Pianoforte and its Ancestors,' DEC. 13 and 18.  
Lecture II. 'The Violin and its Forerunners,' JAN. 3 and 8.  
Lecture III. 'Medieval Orchestras,' JAN. 10 and 15.  
Lecture IV. 'The Musical Analogue in the Sixteenth and Seventeenth Centuries,' JAN. 17 and 22.  
Lecture V. 'Wind Instruments. Origin and Classification,' JAN. 24 and 29.  
Lecture VI. 'Instruments represented on Sculptures, Paintings, Tapestries, Ivories, &c., in the Museum,' JAN. 31 and FEB. 5.

Renderings in the Vestibule ten minutes before the beginning of the Lecture.

At these Lectures, specially prepared with reference to the Collections of the Museum, the Construction and Mechanism of the Instruments and the Method of Tone Production will be demonstrated.

Tickets and Syllabus from LECTURER, 1, St. Peter's Road, Tufnell Park, N. As only Twenty Tickets can be issued for each Lecture, they should be secured in advance. Single Tickets 2s. Tickets for any Six Lectures 10s., or for any Three 5s.

## Exhibitions.

**EXHIBITION OF PIRANESI'S** REMARKABLE ETCHINGS OF ROME AND PASTUM. B. T. BATESFORD has on view at 94, HIGH HOLBORN, LONDON, a Collection of Framed and Unframed Examples in fine state, at moderate prices, and invites all interested in Etching and the grandeur of Rome, as depicted by Piranesi in the Eighteenth Century, to call and inspect same.

The Etchings are most suitable for presentation to persons of taste, and form rich and dignified decorations for Halls, Dining Rooms, and Staircases.

A Catalogue, with 19 Reproductions, will be sent free on application. 94, High Holborn, London. B. T. BATESFORD.

**G.G.S.—THE GOUPIL GALLERY SALON.** Eighth of the Series. NOW OPEN, at the Goupil Gallery, 5, Regent Street. 10-6, Saturdays included. 1s.—WILLIAM MARCHANT & CO.

## Educational.

**GOVERNMENT GRANT FOR SCIENTIFIC INVESTIGATIONS.**—Applications for the year 1914 must be received at the Office of the Royal Society not later than the first day of JANUARY next, and must be made upon printed forms to be obtained from THE CLERK TO THE GOVERNMENT GRANT COMMITTEE, Royal Society, Burlington House, London, W.

**AGRICULTURAL COLLEGE, Tamworth.**—A Training for Home or Colonies. College Farm, 1,000 acres. Vet. Science, Smith's Work, Carpentry, Riding and Shooting taught. Ideal open-air life for delicate Boys. Charges moderate. Get Prospectus.

**MADAME AUBERT'S AGENCY (est. 1880).** Keith House, 133-135, REGENT STREET, W., English and Foreign Governesses, Lady Professors, Teachers, Chaperones, Companions, Secretaries, Readers, introduced for Home and Abroad. Schools recommended, and prospectus with full information, gratis on application (personal or by letter), stating requirements. Office hours, 10-5; Saturdays, 10-1. Tel. Regent 3027.

**EDUCATION (choice of Schools and Tutors)** gratis. Prospectuses of English and Continental Schools, and of successful Army, Civil Service, and University Tutors, sent free of charge on receipt of requirements by GRIFFITHS, POWELL, SMITH & FAWCETT, School Agents (Established 1833), 34, Bedford Street, Strand, W.C.

**STAMMERING.** "The Beasley Treatment."—This Book, giving the experience of one who cured himself after 40 years' suffering, sent post free on application to the Author, his colleague for 30 years, W. J. KETLEY, Tarragower, Willesden Lane, Brondesbury, N.W.

## Situations Vacant.

### BRITISH MUSEUM (NATURAL HISTORY).

**APPOINTMENT: SWINNEY LECTURESHIP ON GEOLOGY.** The Trustees of the British Museum will shortly appoint a LECTURER on this Foundation. The Lectureship is open to Graduates in any Faculty in the University of Edinburgh who have obtained their Degrees after Examination. The appointment will be for one year or more, as the Trustees may determine. The stipend is 150l. a year for an Annual Course of Twelve Lectures. Applications, accompanied by not more than three testimonials, must reach THE DIRECTOR, British Museum (Natural History), Cromwell Road, London, S.W., not later than JANUARY 10, 1914. L. FLETCHER, Director.

## UNIVERSITY OF MADRAS.

### APPOINTMENT OF UNIVERSITY PROFESSORSHIPS.

The Syndicate of the Madras University invites applications for the following Professorships in the University:—

(1) A UNIVERSITY PROFESSORSHIP IN INDIAN ECONOMICS.  
(2) A UNIVERSITY PROFESSORSHIP IN INDIAN HISTORY AND ARCHEOLOGY.  
(3) A UNIVERSITY PROFESSORSHIP OF DRAVIDIAN PHILOLOGY.

(4) A UNIVERSITY PROFESSORSHIP OF COMPARATIVE PHILOLOGY, with special reference to Sanskrit and the Sanskrit Languages of Southern India, including Urdu.

The first appointment will be for a term of five years on a salary of Rs. 10,000 (6662 13s. 4d.) per annum. The main duties of the Professor will be to investigate and lecture on the special problems of Indian Economics, and to train students in the methods of Economic Study and Research.

The second appointment will be for a term of five years on a salary of Rs. 800 (331 6s. 8d.) per annum, rising by an annual increment of Rs. 50, and in case of renewal to 1,000 (400 13s. 4d.) per annum. The duties of this Professor will be to supplement the ordinary instruction afforded in affiliated colleges by Advanced Lectures of a specialized character.

The third and fourth appointments will be each for a term of five years—the term being renewable, on a salary of Rs. 9,000 (3600l.) each per annum. These two Professors may be required to deliver Courses of Lectures, and any work calculated to further the advanced study of the languages with which they are concerned will fall within the sphere of their legitimate duties.

All Professors will be required to devote their whole time to the duties of their offices, and not to absent themselves from their duties without the permission of the Syndicate.

Applications from candidates for the appointments should be sent in by DECEMBER 31, 1913, in the case of the first two Professorships, addressed to E. W. MIDDLEMIST, Esq., M.A., care of the India Office, London, S.W., and in the case of the last two by MARCH 1, 1914, addressed to the Rev. E. M. MACPHERSON, M.A. B.D., Harlaw Hill House, Prestopians, Scotland.

The selected candidates will be required to bind themselves by agreements, the details of which will be settled later.

The University will be prepared to pay each selected candidate a single first-class passage to Madras.

By Order, W. H. JAMES, Ag. Registrar.

Senate House, Nov. 5, 1913.

## CHIEF INSPECTOR OF SCHOOLS IN MAURITIUS.

The Secretary of State for the Colonies requires a CHIEF INSPECTOR OF SCHOOLS FOR MAURITIUS. The Chief Inspector's duties will include the inspection of the teaching equipment and organization of all the schools, and he will assist the Director of Public Instruction in the assessment of inspection grants for Secondary Schools, and in controlling the work of the other inspectors in Primary Schools.

The appointment is, in the first instance, for a probationary period of three years. Free first-class passages to the Colony will be provided, and similar passages back to England will be given if the services of the officer are not retained permanently after the expiration of the probationary period. Candidates should possess a competent knowledge of French. The salary attached to the post is Rs. 5,000 a year, and travelling expenses will be refunded. Free quarters will not be provided. Applications should be submitted in covers marked "C.A." to THE SECRETARY, Board of Education, Whitehall, London, S.W. Scottish candidates should apply to THE SECRETARY, Scotch Education Department, Whitehall, London, S.W.

By Order, W. H. JAMES, Ag. Registrar.

Senate House, Nov. 5, 1913.

## UNIVERSITY OF LONDON, UNIVERSITY COLLEGE.

The College Committee will proceed shortly to fill the vacancy in the LECTURESHIP in the HISTORY OF ART, caused by the resignation of Mr. Roger Fry. The subject includes Medieval, Renaissance, and Modern Art, and the Lecturer is generally expected to give five or six lectures a week (over 100 in number) under direction of the Head Master. The minimum salary offered is 1500l. per annum.

The emoluments will be about 1400l. for the Session. Applications, accompanied by a statement of qualifications, should be sent in not later than DECEMBER 12 to the undersigned.

WALTER W. BETON, M.A., Secretary.

University of London, University College, Gower Street, W.C.

## EUNICE (GIRLS) HIGH SCHOOL, BLOOMFONTEIN, O.F.S. PROVINCE.

WANTED, for the above School, THREE fully qualified MISTRESSES as follows:—

(a) MUSIC MISTRESS FOR PIANO.  
(b) MUSIC MISTRESS FOR VIOLIN AND PIANO.  
(c) MUSIC MISTRESS FOR SOLO AND CLASS SINGING.

In addition to their special duties the teachers will be expected, if required, to take part in the general music work of the school. Salary in each case at 1500l. per annum rising by annual increments of 100l. to a maximum of 2500l., less cost of board (if resident) at 600l. per annum, plus 150l. per annum if supervision duties are undertaken. Successful candidates will be required to give a preliminary trial, and engage to serve the Education Department of the Orange Free State for a period of three years. Applications, accompanied by a medical certificate to the effect that the candidate "is in good health and is free from any defect that would be likely to interfere with the performance of her duties as a teacher", by certified copies of certificates and testimonials, and by record of experience, must reach THE SECRETARY OF COMMITTEE, Eunice High School, Bloemfontein, Orange Free State, South Africa, not later than THURSDAY, January 1, 1914.

For full information apply to THE SECRETARY TO THE HIGH COMMISSIONER FOR THE UNION OF SOUTH AFRICA, 32, Victoria Street, London, S.W.

W. CHRYNANT GRIFFITHS, Clerk of the Board.

Central Welsh Board, Cardiff, November 24, 1913.

## WELSH INTERMEDIATE EDUCATION ACT, 1889.

### CENTRAL WELSH BOARD.

#### APPOINTMENT OF EXAMINERS AND ASSISTANT EXAMINERS.

The Executive Committee of the Board will shortly proceed to the appointment of an EXAMINER IN GEOGRAPHY, two ASSISTANT EXAMINERS IN MATHEMATICS, and an ASSISTANT EXAMINER IN WELSH.

Particulars relating to the appointments may be obtained from the undersigned not later than MONDAY, December 8, 1913.

Applicants are requested to name the subject in respect of which they desire information.

W. CHRYNANT GRIFFITHS, Clerk of the Board.

Central Welsh Board, Cardiff, November 24, 1913.

Yearly Subscription, free by post, inland, 15s. 3d.; Foreign, 18s. Entered at the New York Post Office as Second Class matter.

## THE UNIVERSITY OF SHEFFIELD.

There is a VACANCY in the position of LECTURER in the DEPARTMENT OF HISTORY.—For further particulars apply to THE REGISTRAR.

## ST. DAVID'S COLLEGE, LAMPETER.

WANTED, LECTURER IN THEOLOGY, 200l. and Capitation Fee; in HISTORY, 1500l. and Capitation Fee.—Particulars from THE REGISTRAR.

## COUNTY BOROUGH OF HUDDERSFIELD TECHNICAL COLLEGE.

Principal, J. F. HUDSON, M.A. B.Sc.

Applications are invited for the appointment of LADY LECTURER IN ENGLISH and Supervisor of Women Students. Salary 1500l. For further particulars apply to T. THORP, Secretary.

## HIGH SCHOOL FOR GIRLS, CARMARTHEN

(under management of Diocesan Council).

LADY PRINCIPAL WANTED. Duties commence January, 1914. Salary 1200l. per annum (fixed), with room, board, &c. Applications, with two references and four testimonials to be in the hand of Hon. Secretary, Rev. JOHN JONES, Parc-yr-Onen, Carmarthen, on or before DECEMBER 12, from whom particulars may be obtained.

## COUNTY OF LONDON.

The London County Council invites applications for the position of ASSISTANT MASTER AT STRAND SCHOOL, BRIGHTON, to take some part in Teaching, and assist largely in the Clerical Work of the School.

Commencing salary 1500l. to 2000l. (according to experience), rising to 2500l. yearly increments of 100l. Candidates must have obtained Honours in History in a Final Examination for a Degree held by a recognized University, and have had experience both in teaching and in clerical work.

Applications must be made on forms to be obtained, with particulars of the appointment, by sending a stamped addressed foolscap envelope to THE EDUCATION OFFICER, London County Council, Education (General), Victoria Street, W.C., to whom they must be returned by 11 A.M. on MONDAY, December 8, 1913. Every communication must be marked "H 4" on the envelope. "Canvassing, either directly or indirectly, will be held to be a disqualification for appointment. No candidate who is a relative of a Member of the Advisory Subcommittee of the School is eligible for appointment.

LAURENCE GOMME, Clerk of the London County Council. Education Offices, Victoria Embankment, W.C. November 24, 1913.

## YEADON AND GUISLEY SECONDARY SCHOOL.

Applications are invited for the post of SENIOR ASSISTANT MISTRESS at the above school, which will be vacant in JANUARY next.

Candidates should hold a University Degree with Honours in Modern Languages, and should be qualified by residence abroad and by experience in Secondary Schools to teach French and German and to supervise the Girls of the School (over 100 in number) under direction of the Head Master. The minimum salary offered is 1500l. per annum.

Form of application may be obtained by forwarding a stamped addressed envelope to the undersigned.

Applications, accompanied by copies of three recent testimonials must be received not later than the morning of THURSDAY, December 10, 1913.

M. RENNARD.

Guisley, nr. Leeds.

## BOROUGH OF LOWESTOFT EDUCATION COMMITTEE.

WANTED, JANUARY 15, for LOWESTOFT SECONDARY SCHOOL (Boys and Girls), ASSISTANT MISTRESS with University Degree, special qualifications in French (including colloquial), and experience in Secondary School; must be disciplinarian and willing to help with School Games. German and Needlework additional recommendations. Salary 1500l. rising to 1400l. by annual increments of 50l. but experience will be considered in fixing the initial salary. Additional remuneration for Evening Work if undertaken.—Applications, stating qualifications, age, experience, and copies of testimonials, to be sent not later than DECEMBER 10 to—

R. BEATTIE NICHOLSON, Town Clerk.

Town Hall, Lowestoft, November 24, 1913.

## HARROGATE MUNICIPAL SECONDARY DAY SCHOOL (DUAL).

WANTED, to commence duties on JANUARY 6, 1914, an ASSISTANT MISTRESS. Must be a Graduate, with special qualifications in Botany. Salary according to Scale, a copy of which will be supplied on application.

Applications, stating age, qualifications, and experience, and accompanied by copies of not more than three recent testimonials, must reach the undersigned not later than DECEMBER 10, 1913.

J. TURNER TAYLOR, Clerk to the Governors.

Education Office, Harrogate.

## CITY OF YORK EDUCATION COMMITTEE.

WANTED, for the YORK SCHOOL OF ARTS AND CRAFTS, an ASSISTANT ART MASTER (whole time), qualified to teach Historical and Practical Design, Artistic Crafts, and to assist in general class work. Salary 1500l. rising by annual increments of 50l. to a maximum of 2000l. Duties to commence on JANUARY 5, 1914.

Canvassing will be considered a disqualification. A form of application will be forwarded on receipt of a stamped addressed foolscap envelope, and must be returned on or before DECEMBER 6 to—

J. H. MASON, Secretary.

Education Offices, York.

**CASTLEFORD SECONDARY SCHOOL (DUAL).**

WANTED, in JANUARY, MISTRESS qualified in Kindergarten work, to teach in Preparatory Department, and assist in Junior School Games and National Holiday Study. Salary 50l.—Apply at once to C. T. LIGHTLEY, Clerk to Governors, Carlton Street, Castleford.

**LEEDS EDUCATION COMMITTEE.****THORPES HIGH SCHOOL.**

GYMNASTIC MISTRESS WANTED for the above School in JANUARY next. Applicant must have experience in Remedial work. Salary 100l. to 140l. according to qualifications and experience. Further particulars may be obtained from the Head Mistress. Applications should be sent in at once to the undersigned. JAMES GRAHAM, Secretary for Education. Education Department, Calverley Street, Leeds.

**COUNTY BOROUGH OF BURNLEY.**

Applications are invited for the position of ASSISTANT LIBRARIAN at the MARSHALL BRANCH LIBRARY. Commencing salary 65l. a year. Applicants possessing the Library Association's Certificate for Cataloguing will be preferred. Applications, accompanied by copies of not more than three recent testimonials and endorsed "Assistant Librarian," should be addressed to me, and should reach my office not later than DECEMBER 5, 1913. PEREGRINE THOMAS, Town Clerk. Town Hall, Burnley, November 20, 1913.

**COLCHESTER PUBLIC LIBRARY.**

Applications are invited for the post of SUB-LIBRARIAN. Salary 60l. rising by annual increments of 5l. to 80l. Candidates, not under 21 years of age, must possess practical library experience. Forms of application and further particulars may be obtained on forwarding a stamped addressed foolscap envelope to the undersigned. They should be returned, completed in candidate's own handwriting, accompanied by copies of not more than three recent testimonials, on or before DECEMBER 5, 1913. Canvassing will disqualify. GEORGE RICKWORD, Librarian and Secretary. Public Library, Colchester, November 23, 1913.

**TEACHER**, for advanced Civil Service, Day and Evening Classes. Salary 100l. rising 10l. annually.—Apply with copy testimonials, stating qualifications and experience, SECRETARY, Kerr's College, Edinburgh.

**A LEADING PUBLISHER** has a VACANCY in his EDUCATIONAL DEPARTMENT for a Gentleman whose chief work will be to interview Schoolmasters. Other things being equal, preference will be given to an ex-Public School man who is a Graduate of Oxford or Cambridge and has had teaching experience. Commencing salary 150l.-200l., according to qualifications, with full travelling expenses. Apply by letter to Box 3000, Athenæum Press, 13, Bream's Buildings, Chancery Lane, London, E.C.

**Situations Wanted.**

**CAMBRIDGE GRADUATE**, Second-Class Classical, First-Class Medieval and Modern (English) Triposes, Oldham (Shakespeare) University Scholar, desires ENGAGEMENT in PUBLISHING HOUSE. Literary experience.—Box 2907, Athenæum Press, 13, Bream's Buildings, London, E.C.

**SECRETARY and LIBRARIAN (30)**, Public Library experience, desires POST in similar capacity. Trade, Private or Public.—F. H. WICKS, High Street, Abingdon, Berks.

**LIBRARIAN'S ASSISTANT** desires POST. Has been employed by Two Learned Societies. Excellent references. Remuneration very moderate.—Box 2903, Athenæum Press, 13, Bream's Buildings, Chancery Lane, London, E.C.

**Miscellaneous.****THE EXECUTORS OF THE LATE M. L. SOLON**

are prepared to treat for the Sale of THE WELL-KNOWN SOLON CERAMIC LIBRARY in One Lot.

The Library consists of about 4,000 books, and possesses a copy of every book on pottery known to the late Mr. Solon.

Applications in the first instance to be made to MR. PAUL SOLON, care of Messrs. Bailey & Solon, Architects, Walsall.

**M.A. (London)** wishes SCHOLASTIC or LITERARY WORK. Has done some Research Work, History, Literature, Classics. Experienced. Good testimonials and references.—Box 2911, Athenæum Press, 13, Bream's Buildings, E.C.

**REQUIRED**, Young Gentleman or Lady, well read and with perfect literary style, to REVISE WRITINGS of FOREIGN JOURNALIST.—Box 2910, Athenæum Press, 13, Bream's Buildings, Chancery Lane, London, E.C.

**MSS. CAREFULLY REVISED; PLACED** before Publishers; Collaboration; Museum References work; Proof-Reading; Literary work all kinds; no preliminary fees. CHARLES A. PLATT, 60, St. Stephen's Road, S.W.

**AUTHORS WANTED**, known and unknown, to communicate. Every description of Literary Work required. No fees whatever.—Write for particulars to 1093, Bell's Office, Fleet Street, London. Special attention to New Writers.

**REFINED FRENCH FAMILY** (Professor of University) will receive in their own house during Christmas holidays, or any time, ONE SPECIAL BOARDER. Student preferred. Comfortable home and garden. 121 monthly.—M. le Prof. GIGNOUX, 58, Rue Jeanne d'Arc, Rouen, France.

**RARE COINS and MEDALS** of all periods and countries valued or catalogued. Also Collections or Single Specimens PURCHASED at the BEST MARKET PRICES for Cash.—SPINK & SON, Ltd., Medalists to H.M. the King, 17 and 18, Piccadilly, London, W. (close to Piccadilly Circus).

**Authors' Agents.**

**THE AUTHORS' ALLIANCE** are prepared to consider and place MSS. for early publication. Literary work of all kinds dealt with by experts who place Authors' interest first. Twenty years' experience.—2, Clement's Inn, W.C.

**Sales by Auction.****Greek and Etruscan Antiquities.**

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington Street, Strand, W.C., on MONDAY, December 2, at 1 o'clock precisely, GREEK and ETRUSCAN ANTIQUITIES, discovered in the famous Tomb at Orvieto, Italy, and collected by signor AVVOCATO MARCONI of that town.

May be viewed two days prior. Catalogues may be had.

**Valuable Books and Autograph Letters, the Property of ELIOT REED, Esq., of Hampstead Heath.**

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington Street, Strand, W.C., on TUESDAY, December 3, at 1 o'clock precisely, the COLLECTION of VALUABLE BOOKS, AUTOGRAPH LETTERS, and HISTORICAL DOCUMENTS, the Property of ELIOT REED, Esq., of Hampstead Heath, including numerous important items from the LIBRARY of the late Sir CHARLES REED, LL.D. F.R.S.

May be viewed two days prior. Catalogues may be had.

**Books and Manuscripts.**

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington Street, Strand, W.C., on THURSDAY, December 4, and Following Day, at 1 o'clock precisely, BOOKS and MANUSCRIPTS, comprising the Property of the late WALTER L. BEHRENS, Esq., of The Acorns, Fallowfield, Manchester (sold by order of the Executors, the LIBRARY of the Venerable W. F. J. KAYE (deceased), Archdeacon of Lincoln, including many Books from the Library of his Father, Dr. John Kaye, Bishop of Bristol, 1827-22, and of Lincoln, 1827-33; and the SELECT PORTION of an old LIBRARY, including two Bibles, a few Manuscripts, and a few Works, Illuminated Manuscripts, Voyages and Travels—First Editions of Modern Authors, Poetical Works, Tracts, Plays, &c.—First Editions of the following five Plays by Ben Jonson: *Every Man out of his Humour*, *Every Man in his Humour*, *Cynthia's Revels*, *Postaster or the Arraigning of Jonson-Decker*, *The Untrussing of the Humorous Poet*—fine, clean, and perfect Copies, &c.

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**Modern Etchings, &c., including the Property of FRANK E. BLISS, Esq., of 21, Holland Park, W.**

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington Street, Strand, W.C., on THURSDAY, December 4, and Following Day, at 1 o'clock precisely, MODERN ETCHINGS and ENGRAVINGS, together with some Lithographs and Woodcuts, comprising the Property of FRANK E. BLISS, Esq., of 21, Holland Park, London, consisting mainly of a very fine Series of the Works of Sir Frank Short, R.A. P.R.E., in etching and mezzotint.

May be viewed two days prior. Catalogues may be had. Illustrated Copies, price 1s. each.

**The important Collection of Oriental and other Porcelain, the Property of the late WALTER L. BEHRENS, Esq., of The Acorns, Fallowfield, Manchester.**

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington Street, Strand, London, W.C., on TUESDAY, December 3, and Following Day, at 1 o'clock precisely, ORIENTAL and OTHER PORCELAIN, the Property of the late WALTER L. BEHRENS, Esq., of The Acorns, Fallowfield, Manchester (sold by order of the Executors, including valuable Blue and White and Coloured Chinese Porcelain—Persian Works of Art—European Porcelain and Pottery—and a few pieces of Glass.

May be viewed two days prior. Catalogues may be had.

**Valuable Books.**

**MESSRS. HODGSON & CO.** will SELL by AUCTION, at their Rooms, 115, Chancery Lane, W.C., on WEDNESDAY, December 11, and Two Following Days, at 1 o'clock precisely, VALUABLE BOOKS, including the Engraved Works of Sir Thomas Lawrence (1835-46)—Woodburn's Mezzotint Portraits of Illustrious Characters, and other Folio Works of Engravings—Flourishing Views of the Lake District, proofs, Morocco extra, 1816—Von Gerning's Tour on the Rhine, Coloured Plates, Large Paper—Salt's Coloured Views of the Cape of Good Hope, India, &c.—Cartwright's Coloured Views of the Indian Islands—Books of Costume—The Indian Pilot, 2 vols., atlas folio, 1800—Long's Voyages of an Indian Interpreter, 1791, and others relating to America—Froissart's Chronicles, with 160 Illustrations by Series of Illustrations, 12 vols.—The Library Edition of Purchas, 12 vols.—Crows and Cavalcares—History of Painting, First Editions, 7 vols.—Willis and Clark's History of Cambridge, 2 vols.—Rawson's Grammar, 6mo., 1800, by Rawlin, 1837, and other books on Sport—First Editions of Surtees, Dickens, &c., and Standard Works in General Literature—to which are added a COMPLETE SET OF THE LAW REPORTS from the commencement in 1857 to 1913, 225 vols., half calf, and other Legal Works.

To be viewed and Catalogues had.

**Books on Folk-Lore from the Library of the late ALFRED NUTT, Esq.**

**MESSRS. HODGSON & CO.** will SELL by AUCTION, at their Rooms, 115, Chancery Lane, W.C., on WEDNESDAY, December 11, and Two Following Days, at 1 o'clock precisely, BOOKS and PAMPHLETS on CELTIC FOLK-LORE from the LIBRARY of the late ALFRED NUTT, Esq.—also a Complete Set of the Folk-Lore Society's Publications—Topographical Works, &c.

Catalogues on application.

**The SECOND (Antiquarian) PORTION of the Library of the late Prof. E. DOWDEN, M.A. Litt.D.**

**MESSRS. HODGSON & CO.** will SELL by AUCTION, at their Rooms, 115, Chancery Lane, W.C., on TUESDAY, December 10, and Two Following Days, at 1 o'clock precisely, the SECOND PORTION of the LIBRARY of the late Prof. E. DOWDEN, M.A. Litt.D., comprising rare English Books of the Sixteenth and Seventeenth Centuries, including the Writings of Bacon, Ben Jonson, Drayton, Donne with a contemporary MS. of the Poems, Buckling, Milton, Evelyn (a Presentation Copy of the "Acetaria" to Sir Christopher Wren), and Quarto Plays of the Elizabethan Dramatists—a unique Copy of Polyanthus (by W. Corvill, 1595)—Willoughby his Avise, the rare Fifth Edition, 1615, and other books with early Shakespeare Allusions—Fifteenth and Sixteenth Century Books in Spanish, Italian, and French Literature—Rare Books on Witchcraft, Astrology, Husbandry, Travel, &c.—First or Early Editions of Swift (with three volumes bearing Autograph Inscriptions), Pope, Gay, Steele, Addison, Fielding, Goldsmith, Johnson, and others—Scott's Lay of the Last Minstrel, Autograph Presentation Copy—Byron's Hours of Idleness, Large Paper, 1807—rare First Editions of Wordsworth, including the Lines to Lamb, and the Privately Printed "Grace Darling"—First Editions of Coleridge, Shelley, Lamb, Keats, Leigh Hunt, Landon, &c., many being in the original boards—Proof Sheets of De Quincey's English Mail Coach—Books Illustrated by Blake, &c.

Catalogues on application.

Engravings, including the Property of Mr. GUSTAV LAUSER, late of Garrick Street, W.C. (to be Sold without Reserve).

**PUTTICK & SIMPSON** will SELL by AUCTION, at their House, 47, Leicester Square, W.C., on FRIDAY, December 5, at ten minutes past 1 o'clock precisely, ENGRAVINGS, as above, comprising Fancy Subjects of the Early English and French Schools, rare American Portraits in Colours.

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SATURDAY, NOVEMBER 29, 1913.

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## LITERATURE

## TWO NOTABLE LETTER-WRITERS.

MANY features contributed to make the life of Charles Eliot Norton unusually interesting and representative; and although his letters (arranged in the two volumes before us with great skill so as to form something like a consecutive narrative) have a deliberateness of statement, an amplitude of verbiage, which suggest at first sight the flowing pen of some eminent leader-writer rather than of one whose genius lay peculiarly in the cultivation and maintenance of personal relationships, the reader soon accepts their smooth and leisurely sentences as a natural expression of the man, and cannot long miss the undertone of intimacy and warm feeling which endeared Norton to a host of friends.

"The seventy-five years over which your life extends," writes Norton, himself in his seventy-seventh year, to S. Weir Mitchell, "have been on the whole the most interesting and the most important period in the whole history of man." He might have added that the chief centres of development were in his view America and England, and that he had himself been in close touch with most of the principal actors on the stage. Like Emerson, he was a product of New England Unitarianism; but his thought, as it matured, went wholly with that current of

*Letters of Charles Eliot Norton.* With Biographical Comment by Sara Norton and M. A. De Wolfe Howe. 2 vols. (Constable & Co.)

*The Intimate Letters of Hester Piozzi and Penelope Pennington, 1788-1821.* Edited by Oswald G. Knapp. (John Lane.)

growing agnosticism which was the main intellectual movement of the later nineteenth century, and which Emerson, he thought, was too transcendental and too simple-minded to understand. Already a reaction has set in; that stoical acquiescence in the known limits of life which Norton shared with Clough, Arnold, Stephen, Carlyle, and many others—their immediate discernment of the spiritual and ideal for its intrinsic worth, and without reference to rewards, punishments, or any apparent fulfilment—occupies now a place of subsidiary, of transitional importance, as the condition of entrance into a wider, more positive and more consciously religious atmosphere. "I do not find it hard," Norton writes to Goldwin Smith, "to quench the eagerness of curiosity about the unknowable, and to accept as sufficient this brief, incomprehensible existence on earth." There was perhaps less pure agnosticism in the position of the nineteenth-century agnostics than they supposed. They had set themselves the task of attaining mental independence and self-sufficiency, and, finding the task a little easier than they expected, rated the achievement somewhat above its worth. The admitted fact that human life on earth is incomprehensible is, to the unbiased thinker, evidence in favour of its incompleteness. Norton and his friends, their imagination occupied in correcting the too facile assumptions of inherited creeds, lacked the confidence and initiative to press to a conclusion the moral and spiritual postulates by which they lived.

Norton himself, though his main occupation was with the Arts, shows a deficiency in that imaginative perception which is at once personal and creative. He perceives mildly and justly, and one would guess from his letters that his feelings, almost before he was himself aware of them, had clothed themselves in a modest garb of ratiocination. His nature was steeped in sweetness, and beamed forth on every side a light not less illuminating because it was rather reflected than original.

His personal history, though its course is fully and adequately explained, does not occupy a prominent place in the volumes before us, but enough appears to enlist our deep respect and sympathy. Thus in 1895 he writes to Leslie Stephen that

"the death of her whom one has wholly loved is the end of the best of one's-self. I have often told my children that they have never since their early childhood known me. There is no help for this—after her death the springs of life are fed from the outside, the natural vein ceases to flow";

and it is only in this indirect way that we come to understand what the loss of his wife meant to him, all but twenty-five years before. His were in full measure the austere traditions of emotional reticence, which in an earlier generation were common to England old and New, and which, if they lacked something of humour and comfortableness, served to give the gravities and responsi-

bilities of life their due predominance with a noble and sincere simplicity. The hidden love and solicitude, and the religious aloofness, of the letter Norton received from his father during a temporary illness at college, throw over his whole life, as we here read it, its proper background of dignity.

The correspondence of a man who lived on terms of intimacy with Emerson, Longfellow, and Lowell on one side of the water (it was Norton who supported Emerson's tottering footsteps to Longfellow's grave), and with Carlyle and Ruskin on the other, could not fail to be engrossing to every lover of literature. Readers on this side will turn most eagerly to those passages in which English affairs and personalities are described to American friends. They will not be disappointed. The impression of Carlyle, in its fullness and discrimination, explains why it was to Norton that the task of editing his correspondence fell; the charming descriptions and analyses of Ruskin's genius and waywardness prepare us for the still more charming letters—too few in number—in which Norton reasons with him and chides him:—

"I hold to my old desires for you. I can't think it good for you or for mankind that you are carrying on nine books at once, and a monthly serial as well. No man can pull nine bows at once so as to hit a bull's eye with every arrow."

"Good-bye, papa," said Ruskin, as he parted from Norton on the Oxford platform in the earlier days of their friendship. The calm wisdom of Norton's counsel to this most unmanageable of his friends may be taken as some index of the value and benignity of his influence, not only among the Harvard students who sat under him, but also among all the men of light and leading with whom his public life in America brought him into touch.

If what is most interesting in the book is its reminiscences of a distinguished literary coterie, to which there is nothing at the present day either in England or America that quite corresponds, what is most valuable in it is perhaps that it gives us a point of view from which to envisage comparatively the problems of civilization and government as they present themselves in the two countries. Ruskin regretted that his "tutor" was a democratic American, and would have had him belong to the aristocracy of Europe. Norton, though he had democrats' blood in his veins, identified himself so closely with the ripe culture of the Old World that it was with increasing effort that he braced himself to confront the crude energies of the New. Indeed, but for some letters which now appear, we might have supposed that he had felt himself more of a stranger in his Western setting than was the case. Even so, his attitude was perhaps rather that of one grafting or hoping to graft some finer growth on the raw stem than of one confident that anything more majestic or comprehensive would spring up out of the material vastness of his country and his time.

It is significant that his letters contain no reference to 'Leaves of Grass' except the hasty estimate sent to Clough when the work first appeared in 1855.

"I can understand the feeling of a Roman as he saw the Empire breaking down and civilisation dying out [he writes in 1896 to Leslie Stephen]. It will take much longer than we once hoped for the world to reorganise itself upon a democratic basis, and for a new and desirable social order to come into existence";

and later still (in a letter to another) he quotes from Stendhal: "J'ai connu la beauté parfaite de trop bonne heure." This perhaps was the secret of a certain alienation from the mass of his fellow-countrymen, which his independent and spirited protest against the war with Spain intensified. There he thought he saw American optimism and self-delusion run mad. Great as was his influence, it would have been greater, and he would have been a greater man, if he had not in a sense sacrificed citizenship to cosmopolitanism in the very effort to bring cosmopolitanism to his citizenship. Like Ruskin, though with less passion, and therefore less excuse, he seemed to value achieved beauty above the processes that go to the achieving of it; and so, in spite of the idealism which his eightieth birthday found undimmed, life's symbols and sheddings obscured in some degree his vision of the spirit of life itself. The wonderful opportunities and fermentations which we call America kindled more of apprehensiveness in him than of exhilaration.

Readers acquainted with Mrs. Thrale through the pages of Miss Burney have looked to the publication of her intimate letters at a late period in her career the elucidation of perplexing elements in her own character, and of that indignation at her second marriage which was displayed by her nearest friends, and which strikes a modern observer as so disproportionate. But Mr. Knapp's volume rather carries on the mysteries than dispels them. Here, as elsewhere, Piozzi is presented as an excellent husband and a blameless person remarkable chiefly for his piquantly bad English. Here, as elsewhere, Mrs. Piozzi shows herself shrewd, philosophical, tolerant, but sharp of tongue; aristocratic in her sentiments, yet with that touch about her of bad taste which peeps out in her tendency to intrude—always, however, with benevolent intent—upon the feelings and affairs of people whom she liked. But this failing is not strongly marked, and seems inadequate to account for the broken intimacies that marked her path. The woman who dropped so many friends, to whom all her four daughters and the adopted son of her old age proved themselves ungrateful and unloving, must have had some quality that made her unendurable at close quarters. Nevertheless, she lived on good terms with her first husband, between whom and herself love probably never existed, and in absolute happiness with her second, while to an outer circle of

friends she was uniformly dear. Possibly what her eager, stirring, sociable spirit really needed was the wider scope which modern life might have furnished. Combined with her genuine taste for learning, it might perhaps have made her a good head of a college.

The volume is copiously illustrated, and many of the portraits are little known and interesting; it is, perhaps, ungracious to suggest that the omission of the views and of the likenesses of Mrs. Piozzi's ancestors would have been desirable if some of the other prints could thereby have been reproduced to greater advantage. The frontispiece, from a drawing by Jackson, gives what is probably the truest of Mrs. Piozzi's many portraits. Just thus she doubtless looked as an aging woman, a little wearied, quite disillusioned, but humorous and tolerant still.

In the matter of style her letters do somewhat justify the reproach of those more precise contemporaries who called her writing slipshod. But to be too careless is a better fault in private correspondence than to be too careful, and for modern readers it is their spontaneity that makes these pages valuable. Striking information, poetical description, or profound thought they do not contain, but they are full of side-lights upon persons whose names have been rendered familiar by eighteenth-century biographies; and they help to build up the picture of that compact, yet varied society to which their writer never ceased to belong. A note of sugary flattery by which they are somewhat disfigured was rather the slang of the period than a trick of personality. Calm in substance, though effusive in form, these letters leave behind a vague melancholy and a doubt about their author. Was there something valuable sadly misplaced in her, or was there, after all, merely lack of depth—a dullness of true feeling beneath a kindness honest enough as far as it went? The riddle will never be solved, because Hester Piozzi was one of the women whose impenetrable veil is an upper film of frank speech.

*Browning's Heroines.* By Ethel Colburn Mayne. (Chatto & Windus.)

"Those [says Miss Colburn Mayne, referring to a period some two decades back] were Browning days; and now, these are, or soon shall be.... This star is returning, and—O wonder!—is trailing clouds of the very newest cut."

That Browning should be already about to emerge from the inevitable eclipse of reaction is a gratifying, though, we cannot help thinking, an imperfectly substantiated announcement. But we doubt whether his "message" (we encounter that half-forgotten word with a pleasant sense of familiarity) will prove so entirely up to date as is here taken for granted, or will fall with its old authority on ears attuned to Prof. Bergson and William James. Browning's uncompromising Monism

leaves little room for a "Pluralist Universe." His optimistic confidence that good must needs prevail jars in slightly irritating fashion with the modern conception of life as involving boundless possibilities, but no predestined end.

Even in regard to that section of his philosophy with which this volume is primarily concerned, it might not be difficult to find instances in which he falls short of Feminist standards at the present day. Miss Mayne by no means closes her eyes to such a possibility, yet it seems to us that her admiration for Browning's merit as a champion of women—rare and priceless though that merit be—drives her sometimes almost into favouritism. Can Browning, with justice to Shelley, be described as "the first feminist poet since Shakespeare"—and on the ground, too, that he makes his girls "brave"? Surely Cythna and Beatrice were brave enough and to spare. Why should Elizabeth of Hungary's poet be reproached with his unfortunate "Be good, sweet maid," as though he had thereby aimed at establishing "a double standard of sexuality"? Exactly similar principles are laid down in the equally well-known and less sentimental lines to Tom Hughes:

Do the work that's nearest,  
Though it's dull at whiles,  
Helping, when we meet them,  
Lame dogs over stiles.

It is greatly to Miss Mayne's credit that in her treatment of a subject on which so much has already been written she is nearly always interesting. We surmise—in no patronizing spirit—that her careful and ingenious analysis of 'Pippa,' 'The Ring and the Book,' 'James Lee's Wife,' and other such hard cases will, since the study of Browning is reviving, be welcomed by more than one fervent and bewildered devotee. Sometimes, no doubt, she falls into the commentator's pitfall of attaching rather too much certainty to her own emendations. Was Stephanie's soul endangered because her sprained "wrist, ankle or something" would diminish her attractiveness for the man-about-town? Is it an established fact that the "little girl with the poor coarse hand" was Mrs. Lee's general servant? But we entirely endorse the opinion that Kate Brown never became a successful cantatrice. We would rather suggest that the career of chorus-girl is indicated by the allusions in the text.

Miss Mayne's enthusiasm for her subject has not impaired her critical faculty. When Browning's weak points are in question she shows no lack either of discernment or courage. An excellent example is her remark that Mildred Tresham only once is lifelike (or, as she phrases it, "attains to authenticity"); when, in reply to her brother's lecture on fraternal unselfishness, she simply asks, "What is this for?" Equally apt is the suggestion that James Lee must have found that prolonged *tête-à-tête* in the seaside hamlet as trying as his wife did.



Yet we doubt whether Browning, in the second case any more than in the first, intended his readers to take her view.

Among the heroines here selected the place of honour is assigned to Balaustion. It would ill become a reviewer to quarrel with this eminently reasonable preference on the ground of an antipathy as eminently unreasonable as that to which Calverley has confessed in the case of another charming girl. But we may be permitted in all seriousness to inquire if the character of Balaustion does not involve at least one grave anachronism. Is it likely that "the Rhodian" would have regarded the 'Lysistrata' with less toleration than was extended by an Elizabethan lady to the drama of her day, by Madame de Sévigné to Rabelais, or by Mrs. Delany to the most disgusting of all Swift's poems? Miss Mayne refers in this connexion to woman's alleged deficiency in humour, but that reference is here beside the point. It is a matter of chronology, pure and simple. Surely, too, that "triumph of art" in so contriving the recital of 'Alkestis' that "not a word of the play but might have been Balaustion's own" was not achieved without some misrepresentation of the original dramatist. We acknowledge an unholy joy in Verrall's dissection of 'Balaustion's and Browning's Alkestis.'

Selection, on however generous a scale, must needs leave room for the unreasonable complaint that special favourites of our own have been omitted. Why are Constance and the Queen dismissed with a bare line apiece? Why is there no allusion to that "beautiful girl too white," whose history might be claimed by the flippant as affording a stronger instance than Evelyn Hope (the example put forward in this book) of a young woman with an interest in life apart from love—or even religion? But these reflections are prompted, perhaps, by unworthy envy. For the reviewer, less happy than Miss Mayne, belongs to the company of those who thrilled to Browning's magic in youth, and now mourn to find his spell sadly diminished.

#### HARDY'S WESSEX.

THOSE who wish to study the work of the greatest novelist of to-day cannot do better than add Mr. Lea's guide to the scenery of his Wessex to their libraries. The book is published in a style uniform with the recent and comely Wessex Edition of Mr. Hardy's works, and, though Mr. Lea is not first in the field, he holds his own easily by the thoroughness of his survey. He does not attempt to construct a series of routes for the traveller, but he follows through all the stories, and even the poems, in turn, giving the results of an obviously intimate acquaintance with the country. Not all of the stories are geographically correct in their use of places, but we do not think

*Thomas Hardy's Wessex.* By Hermann Lea. (Macmillan.)

less of 'The Woodlanders' because its details are not to be identified, and, as in the case of Dickens, it is necessary nowadays to explain to the crowd of stupid persons who hang round a classic that an artist can take a hint here and there, and is not damned if the scenery of his fancy is not all on the maps. Wessex in these restless days is changing rapidly, like other parts of the country, but Mr. Lea rightly calls attention to the essential truth of the novelist's observation. Dorset is rich alike in beautiful scenery and striking buildings, and in our own peregrinations through its length and breadth we have had no such disappointments as, for instance, the Doone Valley near Oare, which is mildly pastoral instead of being wild and terrific.

Our only objection to Mr. Lea is that he is too businesslike, and, anxious apparently to get through his long journey, does not give us more of the details which would make his work less like a guide-book. In the first place, he must have heard, as we have, some excellent Dorset talk, which shows that the dignity and essential rightness of rustic speech are not confined to fiction. Then there is the country gossip which clings to festivals like the Woodbury Hill Fair, where not so long since a stalwart-looking prophet in a steeple hat, selling knives, told us of his forty years of attendance, and puntingly explained the causes of the fair's decline. Cranborne is now a decayed place. Why? Because the railway has come to an unlovely spot a few miles off. We are duly informed that Maumbury Rings is a Roman amphitheatre, but for details and discoveries we are commended to the Dorchester Museum. Only a few of Mr. Lea's readers can go there, and he might surely have added that details of the excavations—and highly interesting details too—have appeared in print which is open to everybody. Milton Abbas, with its straight street of cottages intermingled with chestnut trees, is duly noted, but Mr. Lea does not add that the place is a rearrangement, by an eighteenth-century magnate, of humble dwellings too near his own mansion.

The frontispiece—a picture of Mr. Hardy gazing at two poppies in seed—leads us to expect great things of the illustrations. All that research can discover is here, but often "spatius inclusus iniquis." Of the 240 illustrations which follow, not one is larger than about 4 in. by 3 in. Details are thus dwarfed almost beyond recognition, except for people who know the country well. The fall of Yellowham Hill is fairly exhibited, but such a theme as 'The Parish Church, Taunton,' cries aloud for more room. Still, in many scenes, such as 'Holme Bridge' and 'The Hangman's Cottage, Dorchester,' Mr. Lea renders the charm of rusticity. The picture of 'The Giant, at Cerne Abbas,' is quite unworthy of that remarkable relic, of which we read:—

"By most antiquarians it is thought to represent the work of mediæval monks from the abbey below; but probably its origin is in a more remote past."

The similar giant cut in the hillside at Wilmington in Sussex is also associated with a religious foundation, but the crude proportions of both figures suggest a more ancient origin. The Church may well have settled down in places already full of awe for the people of the district.

We congratulate Mr. Lea on completing what has been obviously a labour of love after more than twenty years' residence in Wessex. As we have hinted, he must have seen and heard a great deal more than he has told us. Cannot he collect a volume of Wessex folk-lore and folk-speech before the schoolmaster and the trip to London have destroyed all the remnants of the old ways? There are not many people, we imagine, who know what a "skimmity ride" is, and fewer still who have ever seen it in operation. Yet Mr. Lea can "remember such a function taking place in more than one village near Dorchester within the last twenty-five years."

#### CLIO AND GORGON.

'CLIO,' the essay which gives its name to Mr. Trevelyan's interesting volume, is a well-reasoned plea for a return to that larger and more humane conception of history which characterized the "golden age" of Macaulay, Carlyle, Motley, Lecky, Froude, and their companions. The weight of his argument lies in the fact that he shows full appreciation of the value of the scientific spirit in history, and recognizes the vagueness and inaccuracy—in short, the incompleteness of research—which made his men of gold necessarily the precursors of a reaction. The reaction, as reactions will, went too far; and at present, Mr. Trevelyan holds, the opinion prevails—prevails, that is, among those immersed in the study of history—that their subject is susceptible of scientific treatment in the strict sense, and should aim at reaching exact and demonstrable results. Mr. Trevelyan is at his ease in pointing out that the ideal of a demonstrable sequence of historical cause and effect vanishes under investigation; he believes that a counter-reaction is even now setting in; that history is to enter again into its birthright, and to become a living branch of literature. Whether it will do so effectively depends, of course, upon the degree of imaginative intensity and scope which leading historians can command; Mr. Trevelyan is himself one of our stars of promise. As for the rank-and-file, they are, perhaps, more profitably engaged in conscientious spadework (which need not, after all, be based upon ignorant confusion between the exact and the more humane sciences) than in any strained exercise of gifts with which they are inadequately endowed. The truth is, that imagination is wanted everywhere. It must be humble and persistent in driving

*Clio, a Muse, and Other Essays, Literary and Pedestrian.* By George Macaulay Trevelyan. (Longmans & Co.)

*A Bookman's Letters.* By W. Robertson Nicoll. (Hodder & Stoughton.)

the spade and following the plough, and it must preside in regal splendour when the harvests are gathered in.

Mr. Trevelyan's lesser essays touch literary as well as historical subjects; he appears also as an apostle of the open air. In 'Walking' oxygen is administered a little over-vigorously; we suspect Mr. Trevelyan of having walked from Oxford to Cambridge in twenty-four hours; Cambridge to London in the day he clearly regards as quite an insignificant performance. Under the intoxication of the swinging legs he becomes a little Meredithian and fantastic in his utterance; and what does he mean by "condign but just punishment"? Among his other themes are 'Poetry and Rebellion' (an admirable presentment of the conditions of political and social life in England in the days of Byron and Wordsworth), 'The Middle Marches' (a poetical and historical appreciation of Northumbria), and 'If Napoleon had Won Waterloo' (a *Westminster Gazette* prize essay).

Sir W. Robertson Nicoll's volume has this in common with Mr. Trevelyan's, that it represents a certain blending of historical and literary interests. But whereas Mr. Trevelyan is interested in lifting history to the level of literature, for Sir William literature itself appears in the main as a storehouse of personal memories. He pours out for "a large popular audience interested in books and authors" the thousand-and-one amusing or significant anecdotes and observations which his immense range of study and large knowledge of literary men have brought before him. "Biography," he tells us, "is my favourite form of reading, and I have beside me in the room where I am writing at least four thousand biographical works." It is but natural, therefore, that his own style should be at its best when it has a thread of narrative.

In the department of literary criticism Sir William is hampered, perhaps, by anxiety not to write above the heads of his audience or to wound their susceptibilities. A good deal of triteness mingles with his shrewd perception and sound common sense.

#### *Goldwin Smith, his Life and Opinions.*

By Arnold Haultain. (Werner Laurie.)

WE may recall the fact that the 'Dictionary of National Biography,' in appreciating the career of Goldwin Smith, described him simply as a "controversialist." Never did irony engrave a name with a more acrid incision. Those who saw the man in another light may perhaps be allowed to show cause for a verdict rather different from that which this description implies, if only because such a fame must fail to cheer the countenance of posterity, for whose behoof it is manifestly right that we should leave only of our best, even though we know that in the nature of things the posthumous judgment may well be more

equitable and more merciful than our own. These things are the more important when we note that Goldwin Smith's own partial biographer writes him down a failure.

The failure was, of course, only relative. In the volume before us we are reminded time and again that there were always circles in which, right through his long life, his was a name to conjure with. When he left England and Oxford it was not easily forgotten that his work in history exhibited the gifts of the born teacher and critic, with the added power which belongs only to those who can create, if not fresh masterpieces, at least the instruments of thought, than which nothing can well be more important in the pursuit of learning. Yet in Goldwin Smith all this power stopped short at the critical point. His essays can still be read with profit for their strength and style: in so far as they are political, the conscious bias by which they are swayed is a positive advantage, because it represents not only a definite political theory, but also a definite ethic, and because behind all this, even behind the remotest historical truth as he presents it, you can discern a real man, and that a man of striking individuality, virile in the highest degree, yet sensitive to the extreme of sensibility.

Mr. Haultain has done very well by his subject. The personality which impressed itself upon him as possessing greatness is depicted as it really was through years of closest intercourse, and the record is a worthy addition to knowledge already given to the world in published letters. That Goldwin Smith thought Canada must be divorced from Great Britain is well known; how it galled him to see his analysis of the situation rendered null by facts could hardly be kept a secret. That he loved the country he had quitted is not to be doubted, but he certainly had the oddest way of dissembling his love, and it was really his own delusion that a famous statesman whom he always referred to as "Disreeli" had practically "kicked him downstairs." The truth is that the temper of the controversialist turns everything topsy-turvy, and even a fine memory is apt to suffer under the inward rankling of a personal grievance. The old Professor (this book is confined to the opinions of his old age) simply tottered at the thought of 'Lothair'; had his mind, earlier in life, risen above an insult which never really interested the world at large, his whole career would have been different. He might have returned, as it was, to Oxford.

Mr. Haultain says bluntly that he ought to have done so. There he would always have been in his element, if only as a fighter of lost causes. Oxford had need of him, and he had more need of Oxford. But he let his chances pass. "He had married a wife, and therefore he could not go." For "could not" read "would not," and the pity of the whole thing is complete. We feel that we are in the presence of *une vie manquée*.

The lot of an eminent exile, however, is always interesting; and Goldwin Smith

was continually in the public eye. He took all knowledge for his province, and "made things hum" generally by means of utterances addressed to the world at large. He lived in a bookish world, and taught outsiders in brisk, dogmatic phrases. Sometimes there was retaliation, and Mr. Haultain often becomes candid and instructive on this head, for the inconsistency which spoils the private life extended often to public argument. The comic papers poked fun at Goldwin Smith, but at such moments he seemed to be out of the movement. His was, in fact, a wonderful detachment. His biographer relates, for instance, that he

"was once quietly penning some vaticinations upon some murderous strikes which had recently occurred somewhere—Cripple Creek, or Chicago, or Philadelphia, or Glacé Bay. Presently he raised his head, adjusted his little skull-cap, poised his pen, and remarked to me, as he gazed pensively through the window over his peaceful lawn at the gently swaying boughs of his elms, 'Why cannot people be satisfied with what they have got?' His own securities at that date represented, I suppose, a capital of about \$800,000—say 160,000*l.*"

The extreme sensibility, then, was a trifle one-sided. It was self-centred, too, and Mr. Haultain makes no secret of the egotism of the man. Egotism, in fact, is the burden of this book.

Yet something remains in the portraiture which is significant. We find it not so much by means of expressed opinion as in the facts of a life. The ever-busy pen and the lively tongue were caustic, trenchant, ready; enemies were made as easily as friends, but friends were kept. The truth is that Goldwin Smith's life was permeated by the consciousness of an ideal. His gifts proved this, as did his wistful inquiries about a future life, and his belief in humanity. This part of the picture, the definite emerging of a noble character, in spite of flaws, is what Mr. Haultain gives us, and the human figure thus presented is not the less credible because its self-importance is always on the surface and its lightest utterances are seasoned with salt.

#### *The House of Lords in the Reign of William III.* By A. S. Turberville.

"Oxford Historical and Literary Studies," Vol. III. (Oxford, Clarendon Press.)

MR. TURBERVILLE's detailed study of the House of Lords under William III. is a valuable piece of work. He draws largely on the House of Lords' MSS. recently printed, and thus supplements on many points the standard authorities for the period. Apart from his new materials, he has done a service in collecting the available evidence of memoirs, dispatches, and speeches so as to illustrate the relations between the Houses at a crucial period in the history of Parliament.

It is a commonplace that the decline of the House of Lords dates from the Revolution. The author, however, reminds us that its power remained very considerable. The peerage was a caste. Its mem-



bers filled most of the high offices of State, and were on the average more intellectual than other classes. Peers still enjoyed great privileges; not only were they, like the Commons, free from arrest during the session, but also they could not be sued in the courts, and as the period of exemption included about a month before the session and a month after it closed, it was extremely difficult to bring a peer to account. Moreover, until 1711 peers could extend their dubious rights to their dependents by means of "protections." Lord Morley's town of Hornby was called the Whitefriars, because he had protected so many of the inhabitants that the King's writ would not run there. The House of Lords put an end to these abuses, but guarded its personal privileges very jealously against the Crown, the law courts, and the Commons. The judges still had to advise and assist the House in legislation. Individual peers were often subjected to disciplinary measures if they did not attend regularly. Chesterfield in 1696, though ill, was not readily excused, and grumbled that "they seem to usurp a power, by bidding a sick man to take up his bed and walk." The members of such a privileged body necessarily enjoyed social priority. The author has put together much curious detail on the social position of a peer. Wharton, Mohun, and Peterborough were doubtless exceptionally bad men; but one can understand why Squire Western did not like lords as neighbours, and why it was said in 1720 that an estate would fetch a higher price if there was no lord within ten miles of it.

Mr. Turberville rightly insists that class consciousness, as distinct from party feeling, had much to do with the antagonism that rapidly developed between the Houses after the Revolution. The House of Lords had a large Tory majority in 1688, and was not unevenly divided in 1700-1 at the time of the great quarrel with a Tory House of Commons over the Irish forfeitures and the impeachment of the Junto. It is essential to remember that the House of Commons had its own traditions, and that both the squires and the new moneyed class had grudges against the peerage. Besides, the House of Lords, though William thought little of it, stood for the power of the Crown, which the House of Commons was determined to restrict. The author's close analysis of the successive disputes between the Houses, from the Bill of Rights onwards, is highly instructive. The Lords, as he shows, often had right on their side, as in the case of Duncombe or that of the Irish forfeitures. Their moderation often contrasts favourably with the factious spirit of the Commons. But they could not prevail over the Lower House when it had made up its mind; they dared not throw out the obnoxious Resumption Bill when it was tacked to a Land Tax Bill, because the public services must be maintained at any cost. The Whig oligarchy of the eighteenth century did not forget the lesson. By organized corruption the Commons were brought

under the control of the Whig peers, so that the violent disputes of William III.'s reign were not repeated. The device, however, could not be permanently successful. The problem was changed by the gradual development of the Ministerial system and the withdrawal of the Crown from politics.

We have said enough to show that Mr. Turberville's little book is an indispensable supplement to Hallam and Macaulay and their modern successors. The Bibliography appended is excellent.

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*The Collected Works of William Morris.*  
Vols. XVII., XVIII., XIX., XX. With  
Introductions by his Daughter, May  
Morris. (Longmans & Co.)

WITH this instalment of the series we enter on the last phase of the work of William Morris, for his lectures and occasional pieces, though they are to come in later volumes, belong to an earlier period of his activity. Preference of one part of an author's work over another is so largely a matter of individual taste as not to be a subject for dogmatism; but our judgment, given when one of them first appeared, that in his romances William Morris had opened a new chapter in the history of English prose, is now a commonplace of criticism. Yet the chapter was not a new one altogether; rather it might be said that he had found the secret of reopening the book of wizardry buried with Malory in the dawn of modern English prose, and had recovered the magic of his rhythm. We can speculate as to some of the elements of Morris's style. His early familiarity with the Authorized Version and the Prayer Book, which tuned his ear to their majestic and unforgettable harmony; his wide reading in mediæval Latin, which is as surely the base of the rhythm of modern romance writing as classical Latin is of the more stately period; his acquaintance with old French, a language nearer to our own in all essentials than to that which bears its name and claims its heritage—all of these, moulded by his personal genius, and brought into use in the training he gave himself for years when expounding his Socialism in simple words to unlettered people, left him in absolute command of a medium exactly adapted to the beauty and sweetness of the stories he had to tell. That he himself somewhat ungratefully undervalued the romantic element in our language counts for little, and the splendid failure of his 'Beowulf' is the best reply to the dictum which Miss Morris quotes:—

"The great works of the English poets ever since Chaucer's time have had to be written in what is little more than a dialect of French, and I cannot help looking on that as a mishap. If we could only have preserved our language as the Germans have theirs, I think we with our mingled blood would have made the world richer than it is now. But these are vain regrets; it is all whistled down the wind with the last shout of the axes at Senlac."

Reading once more these romances, and especially the finest of them—'The Well at the World's End,' which occupies two volumes of the series—one is struck by the poet's intense feeling for English soil, and especially for the country round about his well-loved Kelmscott. It is a feeling which his editor shares to the full, as is evident in her writing, and no one who knows the quiet land of the Cotswolds with its beautiful grey weathered stone can fail to sympathize with it, though it is difficult to put its full force into words. There was an element almost pantheistic in it, the love of a child for its mother. We well remember his reception of the remark Zola puts into the mouth of a character meant to represent himself in his youth: "To think of the impudence of wanting a separate soul of your own, when you can claim to be a part of this"—the green earth in summer. Still more was there the appreciation of an artist for the handiwork of his predecessors; he loved to see in it the toil of generations through a thousand years, and to realize his fellowship with them, and the waste places were made tolerable and even pleasant to him by the thought of the little townships which lay beyond them, hidden in the shelter of immemorial elms.

Miss Morris's Introductions to these volumes will have a special value for the students of the political and economic movements of the latter years of the nineteenth century. We well remember a politician describing the sudden change in the political atmosphere in the eighties and early nineties. Standing for a metropolitan working-class constituency, he wished to speak on the "condition of the people," but he found that his audiences were only interested in republicanism and royal grants. At the next election he came ready primed on these subjects, only to be told that no one cared for them in the least, and that people wanted to hear what he had to propose for social legislation. Readers of these Introductions will be able to form some idea of how the change was brought about. There was no one else in the Socialist movement of the genius or commanding personality of William Morris, but there were hundreds all through the country as devoted, as indefatigable, and as single-minded as himself. Miss Morris is exceptionally qualified to write on this aspect of her father's life, as she was at his side all through it, and took an active part in the movement. Her account of his attitude towards the various questions of principle—internal and external—that arose during his career as a Socialist is of first-hand importance.

Any one who ever attended the Sunday evening meetings in the long, narrow room beside Kelmscott House will feel grateful to the editor for her sympathetic description of these occasions. The suppers afterwards are a cherished memory to many, as lively and inspiring as if they were part of the present—*noctes cenæque decorum*.

## TWO POETS.

MR. ARTHUR SYMONS AND MR. LAURENCE BINYON, whose 'Knave of Hearts' and 'Auguries' are both sent to us by the same publisher, are as far asunder as two poets could well be in the philosophy of life their work expresses, but they are to this extent in agreement, that their expression does, in both cases, imply a conscious philosophy, and that both take special pleasure in presenting with refinement and exactitude their æsthetic judgments and perceptions. With Mr. Symons the æsthetic is, of course, an end in itself; to give a perception its perfect detachment, its perfect setting—to be, in short, an artist—is to save something, however little, of worth from the general shipwreck we call human life, and to perpetuate at least beauty, since we can perpetuate nothing else. Within the limits which such a philosophy imposes on him he works with marvellous cunning and faithfulness. The world, as he believes that it is, is by no means the world as he would have had it be:—

How can I sit under a tree and read  
A happy idle book and take no heed?

he cries out in sad protest against the callousness and cruelty of life; and, indeed, his æstheticism is grounded in disillusion and revolt. But beauty is a kind of anodyne for the soul in the face of desires for which there is no substantial satisfaction, and so the best we can do with our desires is to bring them into the service of beauty.

All the world's a dream or doubt,  
Tie our senses to a swing,  
Who is it that pulls the string,  
Mounts us high or casts us out?.....  
What is there in anything  
To be glad or sad about?

This is, of course, a familiar point of view, and Mr. Symons's chief contribution to poetry comes of the crowning touch of delicacy and surprise which he brings to his craftsmanship, of a command of gradations in the rendering of feeling so subtle that he is as much at his ease in translating Catullus or Verlaine as in expressing his own thought:—

O sad, sad was my soul, alas!  
For a woman, a woman's sake it was:

OR

Close thine eyes against the day,  
Fold thine arms across thy breast,  
And for ever turn away  
All desire of all but rest.

Quotations like these show a mastery which he maintains through a series of some two score renderings of Verlaine—renderings destined, we think, to be accepted as the best our language can do in this direction.

Mr. Binyon neither possesses nor pursues this super-sophisticated delicacy. Yet in 'The Bowl of Water' he has produced a piece of description, conceived in the spirit of a "still life," which reveals

*Knave of Hearts.* By Arthur Symons. (Heinemann.)

*Auguries.* By Laurence Binyon. (Same publisher.)

him as no mean competitor with Mr. Symons, even on Mr. Symons's own ground. The initial lines introduce to us a child's charming and irresponsible gaiety; then we have:—

But now into this room of shadow  
Coming slowly with the sun's long ray  
And all the morning on her simple hair,  
O how serious-eyed,  
She steps pre-occupied,  
Holding a bowl of water  
Poised in her fingers' care,—  
Water quivering with cool gleams  
And wavering and a-roll  
Within the clear glass bowl,  
That brimmed and luminous seems  
A wonder and a shining secrecy  
As if it were the world's most precious thing,  
So open-clear that all have passed it by.

Not for nothing has Mr. Binyon studied the wonder-awakening art of the Far East. In other poems, of which several are conceived on a larger scale, and notably in 'Malham Cove' and 'The Tiger-Lily,' he uses the same exquisitely trained perception and ductile descriptive power to communicate afresh something of that more spiritual vision which is, after all, the poet's essential birthright. His 'Auguries' suggest a reality of which the soul and the soul's desires are now the outcome, and are one day to be the fulfilment; and if he revolts, it is only, as in 'The Tram,' against certain perhaps necessary, perhaps unnecessary, transitional sacrifices. To live, to be a poet, is to have surrendered to the formative, progressive influences in which is the significance of things, to let no protecting, enclosing shell divide you from the soul of the world.

This, again, is no new message, and in the very fact that it is not new lies the difficulty of newly delivering it. Mr. Binyon shows the constructive deliberation, the faculty of governing, sustaining, and distributing his emotion, without which ideas of this altitude, though they can be stated, have no poetic substance. Viewed formally, his composition has dignity and a broad outline. As soon as a poem opens we feel that we are under the sure guidance of a pilot who knows the voyage and will see us safely to port.

Not the least interesting feature of his forms is their originality. 'Malham Cove,' with its eleven stanzas of eleven lines each, and its alternately flowing or frozen rhythm, shows rare skill of invention. We quote the concluding stanza, uncertain whether to ask our readers to attend chiefly to the matter or to the form:

How shall I not go with you,  
O waters swift?  
Too long in yesterday's self  
I tarry, and keep  
The dust of the world about me.  
Uplift, uplift,  
Lose me, a wave in the waves  
that laugh and leap!  
Lo, into uttermost time  
my thoughts I send:  
And because in my heart is a flowing  
no hour can bind,  
Because through the wrongs of the world  
looking forth and behind,  
I find for my thought not a close,  
for my soul not an end,  
With you will I follow, nor crave  
the strength of the strong,  
Nor a fortress of time to enshield me  
from storms that rend.  
This is life, this is home, to be poured  
as a stream, as a song.

## ARTHUR SCHNITZLER.

THE reputation enjoyed by Schnitzler has been won by him as a dramatist; his work as a writer of fiction is not yet sufficiently extended to win him a permanent place among the great novelists. He has produced innumerable short stories and character-studies, but 'The Road to the Open' ('Der Weg ins Freie') is his only work which can fairly be described as a novel. 'Bertha Garlan' is merely an extended short story.

He is above all things Viennese. His subjects and his characters are made in Vienna, although in one or two cases they wear another label. In his eyes the city greatly resembles Murger's Paris; if Schnitzler's characters have more of years and worldly goods, they nevertheless view the world and the opposite sex with the same irresponsibility, the same gladness, and with similarly disastrous consequences. They live in a town where hearts are never whole, and never broken; where a mood of twilight reminiscence is the most natural of all moods; and where there is much playful humour, but seldom the clear laughter of entirely healthy minds. There are a few situations which Schnitzler has exploited to their utmost. Perhaps the most frequent of these is the death of one lover while the other paces the street in agitation, fearing the revelations which would follow any inquiry or attempt to gain admission to the death-chamber. Schnitzler's limning of his lovers is excellent; and with all his opportunities he seldom dabbles in the coarse. His characters are unfalteringly analysed.

'Bertha Garlan,' though the story runs to about fifty thousand words, is merely a character-study for the interpretation of the final situation. The author employs a mass of deftly handled detail to explain why, at the end, a discarded mistress should have sympathy with the husband of an unfaithful wife, who has just died.

'The Road to the Open' falls into an entirely different category. This substantial work—about four times the length of the former—is an epitome of Schnitzler, being witty, pathetic, descriptive, and imaginative. The manipulation of psychological material is at its highest here. The novel begins with an elaborate survey of a section of Viennese society, in which both the aristocratic Austrian and the Jewish elements are present, and to some extent in opposition. From this there gradually emerges an episode in the life of a dilettante. He wishes to turn his face "to the open," but the forces against him are too strong. He is not one with his environment, but it is stronger than he, and his affair ends, as Schnitzler generally makes these things end, with a shrug of the shoulders, and a resignation to the inevitable.

Both books read excellently in English.

*Bertha Garlan.* By Arthur Schnitzler. Translated by J. H. Wisdom and Marr Murray. (Max Goschen.)  
*The Road to the Open.* Same author. Translated by Horace Samuel. (Latimer.)



## NOTICES OF NEW BOOKS.

Insertion in these columns does not preclude longer review.

Our short notices of books under the headings of Theology, Poetry, History and Biography, Education, School-Books, and Fiction, will be found in the Supplement.

## Law.

**Journal of the Society of Comparative Legislation**, Vol. XIII., Part 3, 5/ net.  
John Murray

The notable contributions to this number are a paper on 'Higher Nationality,' delivered by Lord Haldane before the American Bar Association at Montreal last September, and articles on 'Roman Law in the Roman Drama,' by the Rev. H. P. Stevens, and 'Adverse Possession,' by Mr. A. S. Thayer. There is also a portrait and sketch of Mr. Elihu Root.

**Morton (George A.), LAW AND LAUGHTER**, 5/ net.  
T. N. Foulis

This is a presentation of the lighter side of law, as it is exhibited from time to time in the witty remarks, repartees, and bons mots of the Bench and Bar of Great Britain, Ireland, and America. The book is well illustrated by portraits of past and present judges.

**Rubenstein (J. S.), THE LAND TRANSFER CONTROVERSY, THE CONVEYANCING BILLS, 1913**, 6d.  
Polsue

An attack on the proposal in the Real Property and Conveyancing Bills to supersede the present system of transfer by deed by a system of transfer by compulsory registration of title.

**Usher (Roland G.), THE RISE AND FALL OF THE HIGH COMMISSION**, 15/ net.  
Oxford, Clarendon Press

From time to time treatises appear dealing with the work of the Star Chamber, but it has been left to the author of 'The Rise and Fall of the High Commission' to analyze and explain the inner history of a court which was to a large extent co-ordinate with it. "The Star Chamber," we are told on p. 312, "executed the temporal sentences of the Commission; the Commission executed the ecclesiastical censures and orders of the Star Chamber."

The influence of Cromwell, Coke, and Laud is dealt with, besides the organization of the Court before the revolution of 1640.

## Bibliography.

**Bolton Public Libraries: Catalogue of Books in the Central Lending and Reference Libraries—PHILOSOPHY AND RELIGION**, 3d.  
Bolton, Libraries Committee

A well-arranged Catalogue, consisting of three parts: a classified list, an author index, and a subject index. It has been compiled by Mr. Archibald Sparke, assisted by Mr. T. W. Wright and Mr. F. W. C. Pepper.

**Eckel (John C.), THE FIRST EDITIONS OF THE WRITINGS OF CHARLES DICKENS AND THEIR VALUES**, a Bibliography, 12/6 net.  
Chapman & Hall

The appearance and market value of first and other notable issues of Dickens are explained here in a way which must make Mr. Eckel's work invaluable to all collectors, and Dickens is, we learn, "essentially a collector's author." Abundant facsimiles are added, and a number of discoveries are noted which should rouse the expert's

enthusiasm. For the literary critic the oddities of the book market must often be absurd, depending on "the right misprints" or some small point of production which in itself makes little difference to the value of an edition. But rarities will go on rising in price, and some of them are really desirable possessions.

Mr. Eckel is no stylist, but his meaning is usually clear. He should, however, if a second edition is called for, alter the clumsy and misleading sentence regarding 'Edwin Drood': "After Dickens had written six parts, one half of which having been published, he died on June 9, 1870." There is a section on 'Writings ascribed to Dickens,' as well as his indisputable works. Mr. Eckel remarks that "to the Dickens student the style of the master is familiar enough to be easily recognized." Our own experience does not justify this comment.

## Philosophy.

**Caldwell (William), PRAGMATISM AND IDEALISM**, 6/ net.  
Black

An examination of the development and characteristic tendencies of Pragmatism and its relations to other philosophic thought.

**Gerrard (Thomas J.), BERGSON, an Exposition and Criticism from the Point of View of St. Thomas Aquinas**, 2/6 net.  
Sands

The point of view chosen has much to recommend it for the purposes of popular criticism such as this, and the book contains many good passages—nuts to crack for the too-ready or uninstructed disciple of M. Bergson. But the treatment as a whole is slight and often astonishingly crude, marred further by the scolding tone which pervades many pages, also by the uncommon poverty of the illustrations. The writer's science is not his strong point.

To say that "the chief note of Mendel is discontinuity" might easily lead the unwary into error, and it seems equally rash to assert that "the intellect has no difficulty whatever in formulating its definition of life." The "retinue" of the eye is doubtless a misprint; but what are we to make of the following?—

"The animal stream split up into the *anthropoids* and the vertebrates. In the line of the *anthropoids* the insect was its culmination, whilst in the line of the vertebrates the culmination was man."

We suspect that the word we have italicized was meant to read "arthropods," but even so, as a biological statement, this is somewhat wild. At the reference carefully given as 1 Tim. i. 11, is it St. Timothy who is speaking?

**Tagore (Rabindranath), SĀDHANĀ, THE REALISATION OF LIFE**, 5/ net.  
Macmillan

The author explains in his Preface that the matter of this book has not been philosophically treated nor approached from the scholar's point of view. He hopes that in these papers "Western readers will have an opportunity of coming into touch with the ancient spirit of India," as revealed in its sacred tales, and manifested in the life of to-day. The papers embody ideas which the author has given to his students at his school at Bolpur, and several passages have been translated by his friends.

**Vecchio (George del), POSITIVE RIGHT**.

An examination of the dogma of the essential positivity of Right. The paper has been reprinted from *The Law Magazine and Review*.

## Geography and Travel.

**Ahpa (Teed), BY JUNGLE TRACK AND PADDY FIELD TO RUBBER PLANTATION AND PALM GROVE**, 5/ net.  
Liverpool, Young

Slight descriptive sketches of the Malay Peninsula and the islands off the north coast of Australia.

**Bone (James), EDINBURGH REVISITED**, 5/ net.  
Sidgwick & Jackson  
A revised and cheaper edition. For review see *Athen.*, Feb. 24, 1912, p. 220.

**Brown (Mary M.), AMAZING NEW YORK**, 1/ net.  
Melrose

The volume contains accounts of first impressions of New York. The author concludes that a little of that city is exhilarating, but that it goes a long way. Many of the articles appeared in a less extended form in *The Daily News and Leader*.

**Crossland (Cyril), DESERT AND WATER GARDENS OF THE RED SEA**, 10/6 net.  
Cambridge University Press

An account of the religion, customs, superstitions, and industries of the people of the Anglo-Egyptian Sudan, with a description of the formation of its coast. The book is illustrated with photographs, maps, and diagrams.

**Edwards (Albert), THE BARBARY COAST**, 8/6 net.  
Macmillan

Mr. Edwards has produced a new book for readers interested in North Africa, written in his usual raucy American, and showing an intimate knowledge of the people amongst whom he has sojourned.

Chap. xiii. deals with the Mohammedan religion, and its history, orders, and beliefs are treated with a reverent hand. There is plenty of variety in the book, and the sketch on 'Housekeeping in Mogador' is written in an entertaining manner, and shows the difficulties of the would-be house-hunter.

The illustrations are good, and add considerably to the attractiveness of the volume.

**Frobenius (Leo), THE VOICE OF AFRICA**, translated by Rudolf Blind, 2 vols., 28/ net.  
Hutchinson

An account of travels in the "Dark" Continent, through Togoland and Northern and Southern Nigeria and the Cameroons, with a description of the manners, customs, and superstitions of the inhabitants. The writer also explains the aims of the expedition and its method of research, and records the results of the work undertaken. The illustrations include coloured plates, photographic reproductions, drawings of archaeological monuments, &c., and maps.

**Hargrove (Ethel C.), WANDERINGS IN THE ISLE OF WIGHT**, 6/ net.  
Melrose

A pleasantly written description of the island, suitable for those who are already its admirers, and for visitors who intend to take a holiday there in no very strenuous fashion. The writer herself has wandered as far as is possible in a naturally limited space, and has collected *en route* various information on folk-lore, trade, and education. She deals also with old churches and manor houses, while a considerable part of the book is taken up with memories of famous inhabitants, such as Queen Victoria and Tennyson. The volume is well illustrated by photographs.

**Howard (Clare), ENGLISH TRAVELLERS OF THE RENAISSANCE**, 7/6 net.  
Lane

A survey of Elizabethan and Jacobean travel-literature. The illustrations are from old portraits, engravings, and woodcuts.

**Hichens (Robert), THE NEAR EAST, 25/ net.**  
Hodder & Stoughton

This handsome book, in delightfully large type, on thick paper, and inside a rich cover, seems to be the amusement of a clever man on a trip to the Levant. The pen of this ready writer is well known, and his recreations will be very welcome to readers who (like the French) prefer their poetry without metre, and are not displeased by a certain gaudiness of style both in the descriptions and illustrations. Of these the coloured plates are far the best, for the photographs, especially those of St. Sophia, are below the average. The reader can get very little notion of that matchless church from too vague talking and too definite picturing of it—the one over-coloured, the other with no colour at all except cold grey.

The author's trip comprised the coast of Dalmatia, the environs of Athens, and the city of Constantinople. The intervening seas and countries are not mentioned. On all three we find often the acute remarks of a cunning observer of human nature who saw them at the exciting moment of the eve of a war, but Mr. Hichens is content with inadequate knowledge. He sees many things which a glance into Baedeker would have explained to him. But he is evidently careless of such details. He has caught with a poet's feeling the profound difference between the real nation and the noisy vulgarities of the towns. He appreciates the habits of the fashionable biped at Phalerum and at Kephissia. But why tell us that "e molto troppo" is Italian, when "e molto" is (like the Latin "multus" in its social sense) what every Italian says? The other is dog-Italian. We do not know what he means by saying that the outlines of the Greek mountains are "divinely calm," but we can tell him that the "entasis" of the pillars does not taper from the foot to the top, and that the central seat in the theatre of Dionysus was not intended for a Roman general. If the heads of saints on the ceiling of the church at Daphne "look only just finished," it is because they are only just finished in the restoration organized by Dr. Dörpfeld. The Turkish gipsies he met in the wilds are neither Turkish nor gipsies, but Vlachs. We differ from him more doubtfully on matters of taste, in which he has as good a right as we to speak. The infant which the great Hermes is holding seems to us an expressionless doll, whereas it is to him full of profound emotions. We also think the poor lion of Charonea has been literally pilloried, and not restored.

His Constantinople is the best section of the book. The scene at the Selamlık seems to go on still as it did twenty years ago, except that no great army of troops now attends it. But the ragged man with the Gladstone bag, who walks from the palace gate into the Mosque, puzzles him, whereas we have been told all our lives that this was a servant who carried the Sultan's praying-garb into the church. His view of the great Stamboul could not be complete. But surely he might have seen the matchless Greek tombs collected by Hamdi Bey in the little mosque which make this a museum second to none in the world. Here he would, indeed, have found scope for his descriptive powers.

**Holtz (Frederick L.), PRINCIPLES AND METHODS OF TEACHING GEOGRAPHY, 5/ net.**  
New York, Macmillan Co.

An examination of the pedagogical principles involved in teaching geography. The writer begins with the subject of home geography, and proceeds with a discussion of more advanced work, drawing practical illustrations from his own experience.

**Kuhn (Rev. Albert), ROMA, ANCIENT, SUBTERRANEAN, AND MODERN ROME, Part I. 1/3**  
Washbourne

The first part of a work on Rome which is to appear in eighteen bi-monthly parts. The volumes will present Rome at all periods and from various points of view—artistic and historic; this part contains chapters on 'Rome under the Emperors,' 'The Theatres,' and 'The Vatican Museums.' The illustrations are a special feature of the work, and include maps and some excellent photographs. There is a Preface by Cardinal Gibbons.

**Murray (Kathleen L.), LETTERS FROM THE WILDERNESS, 1/6 net.**  
Thacker

The Introduction explains that the writer "left all the life that fizzes" for retirement to a brother's indigo plantation in the region north of the Ganges; the reason for the voluntary exile, a mysterious love-affair, is hinted at in the letters which follow. In a pleasant, sometimes an epigrammatic style, the writer's solitary life, "not for a moment to be confounded with the simple life," is described in letters to various acquaintances. The personality of the author of the letters is cleverly suggested, and considerable power is shown in the slight sketches of the few other people who appear. The reader might imagine that he has here the story of an episode in the early life of a Mrs. Hauksbee.

The letters are reprinted from *The Statesman*.

**Spens (Archibald B.), A WINTER IN INDIA, 6/ net.**  
Stanley Paul

Mr. Spens occupied the winter of 1912 in visiting the Khyber Pass and the scenes of the Indian Mutiny, and here records his experiences and impressions. The book is illustrated with photographs, the majority from the author's camera.

**Stuart (C. M. Villiers), GARDENS OF THE GREAT MUGHALS, 12/6 net.**  
Black

This is an interesting and excellent book on perhaps the most charming of all subjects; for nothing appeals more generally to mankind than a beautiful garden. Naturally so, for was not man put into the garden of Eden? That garden, with its river parted into four channels, is clearly the model of the great gardens of the East. Then we have the Paradise of Mohammed as described by Marco Polo, "a beautiful garden running with conduits of wine and milk and honey and water, and full of lovely women for the delectation of all its inmates." This was copied by the Old Man of the Mountain, and is part of the story of the Assassins; so, too, with variations to suit local conditions, the Mughals raised their unsurpassed buildings in the gardens which Mrs. Villiers Stuart keenly appreciates and admirably describes. She should not fear the want of a public in England, whilst in India, with a new Imperial Delhi to be built, her book ought to be in the hands of all concerned with that great undertaking. Indeed, she might, to the public advantage, be appointed to assist officially in the decorative part of the work—a point of supreme importance which is likely to be underrated, if not overlooked.

The illustrations deserve praise, those in colour being apparently the author's own work; the others are from photographs of native drawings, and reproductions of plans. We are not satisfied with the transliteration of native names, and some of them are rather incomprehensible, for there is evidence of careful research: thus we find on p. 247 "bostand" (orchard) and "gulistan" (flower garden) for *bostan* and *gulistan*, literally, the place of roses; and on p. 279 "Majnum" for Majnun. On pp. 84-5 a

well-deserved tribute to Lord Curzon for the care which, as Governor-General, he bestowed on the ancient buildings will be found; and altogether the book is worthy of its subject.

**Trevor-Battye (Aubyn), CAMPING IN CRETE, 10/6 net.**  
Witherby

A description of the scenery and natural features of the island of Crete. The author has added notes and observations on the animal and plant life, people, and industries of the island; and Miss Dorothea Bate has contributed a description of Cretan caves and their ancient deposits. The book is illustrated with photographs and a map.

**Wilby (Thomas W.), A MOTOR TOUR THROUGH CANADA, 5/ net.**  
Lane

An entertaining account of a motor tour across Canada, from Halifax to Victoria. The book is illustrated with photographs.

### Sports and Pastimes.

**Benson (E. F.), WINTER SPORTS IN SWITZERLAND, 15/ net.**  
Allen

The literature of the Alps grows at a great pace, but it is with the mountains in summer-time that most Alpine books are concerned, and when Mr. Benson deals with winter sports he is on ground that has not yet been overworked. He has written before on figure-skating, and is an authority on that art. We are not of those who think that the Alps are more lovely in winter than in summer. We prefer the contrasts of the green grass and the snow to the prevailing black and white of winter, and agree with J. A. Symonds in thinking that much of the charm of Switzerland belongs to the simple things—to the "greetings from the herds-men, the 'Guten Morgen' and the 'Guten Abend' invariably given and taken upon mountain paths; to the tame creatures, with their long dark eyes," and to the flowers—all missing in the depths of winter. But no one could produce a more charming "gift-book" of its kind than Mr. Benson has done. Every one going to Switzerland for the first time in winter wants hints on the particular form of sport which he intends to pursue; and here he can find excellent advice on curling, on the four kinds of tobogganing commonly practised in Switzerland, highly technical information about skating, gossip about ice-hockey, practical suggestions about ski-ing, and directions as to the best equipment for each of these winter games. Not many will wish to try ski-jumping, and Mr. Benson's remarks will frighten rather than encourage people; but ski-joring is more tempting to all except the most adventurous. The making of skating and curling rinks is well described, and appears to be more difficult than even the construction of putting greens. The difference between the English and the international styles of skating is well pictured, and the places where each is the fashion are all set down. Mr. Benson also tells of the particular advantages of Mürren, Montana, Villars, Grindelwald, and many other places, and, without going into excessive detail, says enough to help new hands to choose the place they are looking for.

The numerous photographs are very good, and the coloured pictures are pretty, if somewhat over-red.

**Haughton (Capt. H. L.), SPORT AND FOLK-LORE IN THE HIMALAYAS, 12/6 net.**  
Arnold

Capt. Haughton has written up his adventures in the Himalayas, and illustrated the book with his own photographs, which are excellent.



**Lynch (J. G. Bohun), THE COMPLETE AMATEUR BOXER, 5/ net.** Methuen

The author outlines the origin and purposes of boxing, and discusses in greater detail scientific methods of self-defence. His practical suggestions on boxing are illustrated with photographs.

**Mosse (Capt. A. H. E.), MY SOMALI BOOK, a Record of Two Shooting Trips, 12/6 net.** Sampson Low

A record of two trips in a country excellent for shooting, which has been closed to the sportsman by political exigencies for some years. Like all true sportsmen, Capt. Mosse is a keen lover of nature, and he has an interesting chapter on protective colouring in animals. He also supplies valuable information on the most suitable kinds of rifles for a big-game expedition. The illustrations, which are admirable, are chiefly from the writer's own photographs, and there are some attractive little sketches by Lieut. D. D. Haskard.

### Philology.

**Harvard Studies in Classical Philology, Vol. XXIV., 6/6 net.** Harvard University Press; London, Milford

Containing a number of papers on classical subjects written by instructors and graduates of Harvard University.

**Hermathena, No. XXXIX., 4/** Longmans

Contains the conclusion of Mr. Dodgson's 'Analytical and Quotational Index to the 353 Forms of the Verb which occur in the Catechism of J. Ochoa de Arin,' and a paper by Dr. Postgate on 'The Latin Verbal in *bilis*' (Juvenal, xii. 17 *sqq.*, and 'Æneid,' vii. 764, and ix. 585). Six literary articles include a review of two recent translations of the Apollonius of Philostratus, a discussion of the quarrel between Callimachus and Apollonius, a review of the work of an American scholar on 'Athenian Clubs,' and a paper on 'The Euripidean Rhesus in the Light of Recent Criticism,' in which the writer concludes that the orthodox position of the 'Rhesus' as an early work of Euripides has yet to be destroyed.

Of two philosophical papers, the first deals with the structure of the 'Phædrus' and the theme of the introductory speeches; while the second is a comparison of some of the aspects of Activism and Hegelianism.

**Texas University Bulletin, Scientific Series, No. 24: INDO-EUROPEAN VERBAL FLEXION WAS ANALYTICAL, a Return to Bopp.** University of Texas, Austin

An elaborate study in classical philology by Prof. F. W. Fay.

### Literary Criticism.

**Aydelotte (Frank), COLLEGE ENGLISH, 3/ net.** Milford

The aim of the writer of this manual is to stimulate thoughtful literary study among undergraduates. He sketches a course of study, and in an Appendix for teachers suggests books which may be read during the course.

**Cooper (Lane), ARISTOTLE ON THE ART OF POETRY, 3/6 net.** Ginn

This new version of Aristotle's 'Poetics' has been prepared especially for students of English by the Assistant Professor of that language in Cornell University. It presents a novel feature of considerable importance, namely, the interpolation in the text of "sundry illustrations from familiar sources, chiefly English" (we quote the Preface), designed to exemplify the theories of Aristotle for the aid of students unversed in his ideas. Thus Prof. Cooper illustrates the philosopher's remarks on "moral purpose in the

poet" by pointing out the presence of this quality in Milton and Wordsworth, and its relative absence in Shelley and Byron.

These comments are not only incorporated in the text of the treatise, but even printed in the same type, so that at first sight there is nothing beyond a bracket to distinguish Lane Cooper from Aristotle. Such parentheses, sometimes of considerable length, form a serious interruption to the train of thought in the case of a reader who does not need the information they give; and this fact will probably confine the use of this edition mainly to inexperienced students. The style of the notes, though clear and forcible enough, is rather over-didactic and heavy-handed. But this should not distract attention from the merits of a useful piece of exegesis.

**Harvey's (Gabriel) Marginalia, collected and edited by G. C. Moore Smith, 16/ net.** Stratford, Shakespeare Head Press

A selection of Harvey's manuscript notes, preceded by a study of his life and character. Prof. Moore Smith has written copious notes to the 'Marginalia,' and added Appendixes and an Index. Among the illustrations is a colotype facsimile of a page from Harvey's copy of Speght's 'Chaucer' (1598). The edition is limited to 780 copies.

**Mehta (S. S.), MY OWN IMAGES; OR, A HISTORICAL STUDY OF THE ANCIENT LITERATURE OF GUJARAT, 1 rupee.** Bombay, the Author. Karamsi Damji Bld.

This book was published last year, apparently in India. The writer's main aim is to arouse interest in his subject, but he can hardly hope for any success in this country.

**Subandhu, VASAVADATTĀ, a Sanskrit Romance, translated, with an Introduction and Notes, by Louis H. Gray, "Indo-Iranian Series," 6/6 net.** Milford

In his Introduction Dr. Gray discusses among other things the relation of the Sanskrit romance to the Greek, and draws a comparison between Subandhu and Lyly. He has preserved the form of the original, with its mingling of prose and verse, and has printed the transliterated text of the southern recension as an Appendix to his translation.

**Way (A. S.), HOMER, 1/ net.** C. H. Kelly

In this little book, No. 7 in a series of "Manuals for Christian Thinkers," Dr. Way supplies an excellent summary of the stories of the 'Iliad' and the 'Odyssey,' adding quotations in verse and enough connecting matter to show the significance of the two epics—the motives which induced their writer to fashion them as he did. This part of the work is of particular interest. Dr. Way at the end makes a spirited defence of the unity of Homer; indeed, he writes throughout with infectious enthusiasm. No one is, perhaps, quite consistent in the forms of classical names, but we think it a pity to use "Aias" without at least adding "Ajax" in brackets.

**Zeitlin (Jacob), HAZLITT ON ENGLISH LITERATURE, 5/ net.** Milford

A selection of Hazlitt's critical essays arranged to present a chronological account of English literature from the Elizabethan to the author's own age. The volume is designed to introduce the reader to a direct and spontaneous view of literature; to provide materials for an estimate of Hazlitt's contributions to criticism; and to serve as an aid to "the college teaching of literature."

Critical, historical, and explanatory notes are included in the volume, which is introduced by a chronology and a critical and biographical account of Hazlitt's life and work.

### General.

**Albee (Helen R.), A KINGDOM OF TWO, 6/6 net.** Macmillan

The "kingdom" lies in a fabulous region, and consists of a delightful house and garden. The place and life there are pleasantly described by the mistress of the house, and the garden, to judge by the illustrations, is both beautiful and the scene of many successful experiments.

**Asiatic Society of Bengal, JOURNAL AND PROCEEDINGS, Vol. LXXV. Part II.; Vol. VIII. Nos. 5-10; MEMOIRS, Vol. III. No. 6, 2/3; No. 7, 2/8.** Calcutta, 1, Park Street

No. 6 of the Memoirs contains 'Current Pushtu Folk Stories,' by F. H. Malyon; and No. 7, 'The Chalk Bangle Industry,' by James Hornell.

**Baring (Maurice), LOST DIARIES, 3/6 net.** Duckworth

A collection of amusing trifles purporting to be extracts from the diaries of various people, ranging from Smith Minor to the Emperor Tiberius, and Hamlet while up at Balliol. They are all cleverly written, if somewhat unequal in merit. The humour, for instance, of the extract from the diary of Oedipus Rex strikes us as rather forced.

**Bell (Lady), LITTLE GAMES FOR TRAVELLERS, 1/ net.** Humphreys

This little book is a satirical comment on the affectations of English men and women when travelling.

**Boulton (E. F.), HELP FOR THE DEAF: WHAT LIP-READING IS, 2/6 net.** Hodder & Stoughton

Miss Boulton outlines the history of the education of the deaf from 673 to the present day, and gives practical suggestions for teaching and learning lip-reading. In an Introduction Sir James Goodhart points out that lip-reading is also a desirable accomplishment for those who are not deaf, especially in listening to an unfamiliar language.

**Carr (Ernest A.), HOW TO ENTER THE CIVIL SERVICE, a Practical Guide to State Employment for Men and Women, 2/6 net.** Moring

A new edition, incorporating recent changes in the conditions and terms of State employment.

**Cox (Alfred C.), PRACTICAL SPEECH CULTURE, 1/** Ralph & Holland

Contains directions for the cultivation of the voice for business and professional people. The subject is dealt with in detail, and illustrated by photographs and diagrams. The exercises described are easy to understand and follow. The book should be useful to students of elocution.

**Diver (Maud), THE JUDGMENT OF THE SWORD, the Tale of the Kabul Tragedy, and of the Part played therein by Major Eldred Pottinger, the Hero of Herat, 6/** Constable

Mrs. Diver, whose novels are well known, has followed her recent success, 'The Hero of Herat,' with 'The Judgment of the Sword.' As her readers are aware, Eldred Pottinger was the hero, a fine character finely described, "youth and courage triumphant over desperate odds." In the succeeding volume, though it is not named after him, his story is continued: a sad one in the main, for it includes the long and bitter tale of unparalleled mismanagement, civil and military, which resulted in the Kabul disasters, for which Pottinger, who did his best to prevent them, suffered with the guilty.

If the first volume was less a work of imagination than a careful record of romantic doings skilfully collected and described, its continuation can claim to be "no compound of history and romance," for it has no relation to the historical novel except in form. In her Preface Mrs. Diver states:—

"In this volume every incident, even the slenderest, every conversation, and—in most cases—even the thoughts of those concerned, have been gathered from journals, letters, and biographies of the period."

That will not be contested by any one well acquainted with the history of the time; every chapter bears convincing evidence of extensive and careful research. As we have said, the tale is sad, and is, perhaps, over-long, but its gloom is lightened by glimpses of the conduct of Nott at Kandahar and of Broadfoot at Jalalabad. Indeed, the descriptions of Broadfoot trying to get clear orders from the Envoy and from the General; again at the Council of War at Jalalabad; and of Colin Mackenzie's mission, whilst a prisoner, to Jalalabad, are, for dramatized history, hard to beat.

Some typographical errors have crept in. There are a few illustrations and a sketch map.

**Douglas (Charles and Anne), THE SHETLAND PONY,** 10/6 net. Edinburgh, Blackwood

The economic value of the Shetland pony has increased enormously of late years in consequence of the growing demand for it in pit-work, and also for exportation abroad. In 1845 the price ranged from 30s. to 51., while at the present day as much as 181. to 201. is given for a good stallion for pit-work. It is not, however, for its working capabilities that the "sheltie" is most highly prized, but for the qualities that endear it to children who have the good fortune to own one—its good temper and courage, and its small size. Till within the last few years it was believed that the breed tended to increase in size when brought south to a milder climate and an easier life, but this theory is now largely disproved.

The book gives a brief history of the pony, and excellent advice on its breeding and management; and Prof. J. Cossar Ewart contributes a lengthy and interesting Appendix on 'The Making of the Shetland Pony.' There are some good photographs.

**Elliot (Charles W.), SOME ROADS TOWARDS PEACE.**

Washington, Carnegie Endowment for International Peace

A report on observations made in China and Japan last year, with suggestions concerning profitable expenditure for the promotion of international peace by the Carnegie Endowment.

**Emery (Henry Crosby), POLITICIAN, PARTY, AND PEOPLE,** 5/6

Oxford University Press

English as well as American readers interested in politics and citizenship should find much instruction in these addresses, originally delivered to students at Yale University. Such subjects as the Voter, the Party, the Representative, and the Constituency are discussed in an easy yet comprehensive manner, and Prof. Emery insists on the recognition of the difficulty of the problems dealt with as the first step. But he offers no solutions, and says: "My purpose is not to solve your ethical problems for you, but merely to make you conscious of them." He has no panacea for present ills, but believes it a "duty to face inevitable facts as they are, and then to strive conscientiously to work toward the best results within the limitations which these facts impose."

The lecturer acknowledges the powerlessness of an independent representative in Congress, and thinks the voter should cast his vote for the "general" rather than the "private"; but he also believes that "the representatives of the people in either branch of Congress are probably much more honest, and decidedly less intelligent, than you young men think them to be."

Prof. Emery sketches the power of the party system, and gives the difference between the Republican and Democratic parties as being one

"not resulting from the clash of sectional or group interests, but.....representing certain fundamental differences of opinion regarding the proper powers of government and the line of government policy best adapted to securing the welfare of all."

Of the growing Socialist party he says that

"the conscientious conclusion of the member of the Socialist party is that, better than to attempt some slight concession from either ruling party, is to work unceasingly for the growth of a new party which will ultimately dictate terms of its own."

Caution is advised concerning belief in the press, and head-lines especially are shown to be capable of misrepresenting facts, even if the columns below are correct. The book is fair-minded throughout, and although the lectures were delivered to University students, Prof. Emery tells them:

"In my own experience I have frequently found that men who belong to the so-called laboring class have given more study and thought to these questions than many who consider themselves much better fitted for their solution. And I have also usually found that it is the very men of the prosperous class who have least lived up to their obligations.....who denounce most vigorously the attitude of the uneducated masses and what they call the truckling of the politicians to this class of the community."

**Odd Volume (The), 1913,** 1/ net.

Simpkin & Marshall

The literary contributors to 'The Odd Volume' include Mr. G. K. Chesterton, Mr. Belloc, Mr. Arthur Ransome, Mr. W. H. Davies, Mr. Harry Lauder, and Keble Howard. The illustrations include a hitherto unpublished portrait of Dickens by Matt Morgan, painted about 1866.

**Parsons (Elsie Clews), THE OLD-FASHIONED WOMAN: PRIMITIVE FAN-IES ABOUT THE SEX,** 6/ net.

Putnam

An account of the customs and superstitions concerning women which have prevailed among ancient and modern peoples.

**Pretty Women and Other Nonsense,** 3/6 net.

Humphreys

Quotations culled from modern novels on the subject of pretty women, love, and life generally. Which of these quotations belong to the realm of "other nonsense" it is not for us to say here, but it would appear as though many of them have suffered in brilliancy by being divorced from their context.

**Scott-James (R. A.), THE INFLUENCE OF THE PRESS,** 3/6 net.

Partridge

A survey of the functions and power of the Press, especially in England and America, since the seventeenth century.

**Selected English Letters (XV.-XIX. CENTURIES),** arranged by M. Duckitt and H. Wragg, "World's Classics," 1/ net.

Milford

A neat little anthology of letters by English writers, from Sir Thomas More to Charlotte Brontë. The letters are arranged in chronological order to show the development of the epistolary art, but, as the compilers suggest, "the ordinary reader" may prefer

"to dip at random, looking for old friends or new faces."

The collectors reveal both taste and independence, and we are well pleased with the results of their selection. It shows incidentally that women can write good letters as well as men.

**Steeves (Harrison Ross), LEARNED SOCIETIES AND ENGLISH LITERARY SCHOLARSHIP IN GREAT BRITAIN AND THE UNITED STATES,** 6/6 net.

Milford

A work written as a "dissertation for the Doctorate in the Department of English, Columbia University." It was first planned merely as a bibliography, but it rapidly outgrew its original design, with the result that it presents, within a limited scope, a clear review of the history, organization, and achievements of the chief "learned societies" that have come into being during the last three centuries. Most of the space is devoted to the British Isles, as American societies are of less importance and have already been done in four books.

**Territorial Sham (The) and the Army,** an Exposure by a Staff Officer, 1/ net.

Everett

An attack on our present military system. The writer advocates as a first step towards reform the organization of an Army Reform and Defence Association to bring about compulsory national service.

**Winter's Pie,** being the Christmas Number of 'Printers' Pie,' edited by W. Hugh Spottiswoode.

Offices of 'The Sphere' and 'The Tatler' 'Printers' Pie' has now become so well established as to need no description. A host of eminent authors contribute bright stories, and a host of artists claim attention for pictures in colour or black and white. Not all the humorous legends illustrated are new, but there is a sufficient variety of them to please everybody.

## THE CASE OF BRISTOL UNIVERSITY.

In our last issue we expressed our opinion that, in the absence of any action on the part of the Court of Bristol University, the time had come for the influential Committee, announced in a previous issue, to take the business in hand. The intention is, in the first instance, to compile and publish a report upon the charges brought against the University authorities—a matter which necessarily will take some time. A start, however, has been made, and we have already seen a large portion of the first draft of the proposed report.

## 'EVERYMAN' AND THE TALMUD.

Hull Technical College, November 18, 1913.

WHILE reading over 'Everyman' here recently a student pointed out a possible original for this remarkable Morality play. It is found in the Talmud, part v., and is as follows:—

A certain man had three friends. One of these he loved dearly; the second he loved also, but not so intensely; but towards the third one he was quite indifferently disposed.

The story then narrates the man's fear and unwillingness to go alone, and how he applied to his friends to accompany him. The first at once declined without any reason. The second said: "I will go with thee as far as the palace gates, but I will not enter with thee before the king."

In desperation the man applied to the third, the one whom he had neglected, who replied: "Fear not; I will go with thee,



and speak in thy defence. I will not leave thee until thou art delivered from thy trouble." See the close similarity with the Morality play: "Everyman, I will go with thee," &c.

The first friend is a man's wealth, which he must leave behind. The second is his relatives, who follow him to the grave, and leave him when the earth has covered his remains. The third is his good deeds, who plead his cause before the King of Kings.

E. PERCY BATES.

#### THE FOUNDING OF 'THE ASIATIC QUARTERLY REVIEW.'

As I have regarded from "old days" *The Athenæum* as the arbiter in matters affecting literary reputations, I cannot see a better remedy for my grievance than to address these lines to that destination. At the same time I may throw a clear and undimmed light on a literary incident which at the moment of its happening attracted no small attention and notoriety.

An accidental reference of another character to a Supplementary Volume of the 'Dictionary of National Biography' during a visit to the British Museum Reading-Room to-day (November 3rd, 1913) made me acquainted for the first time with a biographical notice of the late Sir Lepel Griffin. I had not time to read all the notice, but one passage caught my eye, and it runs practically as follows: that *The Asiatic Quarterly Review* was founded by Sir Lepel Griffin, with the co-operation of Leitner and Mr. Demetrius Boulger."

I must take this early opportunity of stating that, so far as the late Dr. Leitner of Woking was concerned, there is not a word of truth in this statement. Dr. Leitner had nothing whatever to do with the founding of *The Asiatic Quarterly Review*, and had no connexion with it until after I assigned my rights to Sir Lepel Griffin in June, 1890.

The facts are as follows. In the summer of 1885 I proposed to Sir Lepel Griffin, then in India, the founding of the *Review*, and as my participation in its maintenance I offered to edit and manage it *without salary*. He replied, assenting, and providing a sum of money for the purpose. I brought out the first number on January 1st, 1886, and kept the *Review* going as a first-class quarterly for four complete years on, I imagine, the smallest capital that was ever provided for such an enterprise. As I have fortunately preserved the original correspondence, I may some day find a suitable occasion for telling the whole story.

With regard to Sir Lepel Griffin, without whom my idea could not at that time have borne fruit, I should, if his biographer had merely claimed that he was the founder of *The Asiatic Quarterly Review*, have remained silent, for he provided the sinews of war and gave me the powerful co-operation of his name. But Dr. Leitner's claim is an intrusion that I feel to be a little too much. He had nothing to do with it until, after a struggle of four and a half years, I assigned my rights to Sir Lepel Griffin in June, 1890.

The inception of the *Review* was my own; for four years it was under my sole control, Sir Lepel Griffin himself having no voice in its conduct, and in that period I published articles which are so historical that the compilers of reference works think they must have appeared elsewhere; e.g., the Marquis Tseng's article on 'The Awakening of China' is always attributed to *The Nineteenth Century*. The late Sir James Knowles sometimes asked me how it was I did not bring it to him.

DEMETRIUS C. BOULGER.

#### Literary Gossip.

THERE are doubtless good reasons to be found in support of the latest project for housing the London University in Somerset House, but there is one objection to the scheme which seems to have been hitherto overlooked. Somerset House is not merely a Government office, providing accommodation for some hundreds of civil servants; it is also a great storehouse of Public Records, notably those of the Registrar-General and the Court of Probate, and it is admirably adapted for this purpose.

If the building is utilized as proposed, another repository for the records must be provided elsewhere. Moreover, the whole of the existing building may be eventually required to shelter all the public records that are now lying insecure or neglected in the various public offices of the metropolis.

THE next meeting of the African Society will be held at the rooms of the Royal Society of Arts, on the afternoon of December 12th, when a paper on 'The Galla and their Subject Tribes' will be read by Miss A. Werner, Lecturer in African Languages, King's College, and Fellow of Newnham College, Cambridge. It will be illustrated with lantern-slides.

THE COLQUHOUN CLUB of the Royal Society of Literature entertained Dr. Brandes at dinner on Wednesday last. The distinguished critic made a charming little speech in reply to the commendations of the chairman and Dr. Gerothwohl, pointing out that, while Ibsen was known all over the world, the men who made him in his native country were ignored. The various speakers who were called upon to continue the discussion made no attempt to deal seriously with the topic announced—'International Influences in Literature.' Yet Tolstoy's outrageous views on 'King Lear,' the German belief in Byron, and—more recently—the success of M. Bergson, Strindberg, and Mr. Tagore in this country, might, one thinks, have occurred to students of literature as worth mention.

AMONGST the publications of the Royal Historical Society in the press or in active preparation is, besides the current volume of *Transactions*, which includes a remarkable Presidential Address by Archdeacon Cunningham, a further instalment of the Essex Papers (1675-7), intended as a supplement to the earlier section admirably edited in the Camden New Series by Dr. Osmund Airy. An important edition of the 'Novgorod Chronicle,' in which Prof. Raymond Beazley, Mr. Nevill Forbes, and Mr. Mitchell have collaborated, is also in hand, together with editions of Sir Joseph Williamson's unpublished Minutes of the Committee of Foreign Affairs, 1672-4; the Secret Service Funds under George III.; the fourth and concluding volume of the Nicholas Papers (edited by Sir G. F. Warner), and several other important texts.

Amongst the papers of the same Society promised during the ensuing session are contributions by Mr. H. R. Tedder on Historical Bibliography; on the Authenticity of the Parliament Journals, by Prof. Pollard; and on the forthcoming Commemoration of Friar Roger Bacon, by Mr. A. G. Little.

THE REV. J. P. MAHAFFY has been appointed Vice-Provost of Trinity College, Dublin.

MR. WM. FITZJOHN TRENCH, sometime Professor of English Literature in the Queen's College, Galway, has been appointed professor of the same subject in Trinity College, Dublin, in place of the late Prof. Dowden.

ADMIRERS of the work of Mr. Newman Howard will be glad to know that he is about to issue a volume of 'Collected Poems.' He has selected for inclusion four of his longer dramatic works, and a number of lyrics, some of which have only appeared hitherto in the literary journals. The book will be published by Messrs. Macmillan.

The famous explorer Vilhjálmur Stefánsson is issuing through the same firm a volume to which he has given the title of 'My Life with the Eskimo.' As he has lived with these people for long periods, knows their language, and has received their legends from their own lips, he is in a position to speak with authority regarding them. A number of illustrations add to the attractiveness of the volume.

Under the title of 'Hungary's Fight for National Existence,' Ladislav, Baron Hengelmüller, is issuing through the same firm a work dealing with the history of the great uprising led by Francis Rakoczi II. during the years 1703 to 1711. The book is of peculiar interest because the story it contains has never before been written in English. It is provided with prefaces from the pens of Mr. James Bryce and Mr. Roosevelt.

DURING his recent visit to London Count Ilya Tolstoy arranged with Dr. Hagberg Wright of the London Library for the translation of his book of recollections of his late father. Mr. C. F. Cazenove is engaged in the arrangements for its publication on both sides of the Atlantic, and the book will appear before long.

A NEW poem by Mr. John Masefield, 'The River,' will be published in the December issue of *The English Review*.

MESSRS. LONGMANS have in the press 'Vices in Virtues,' by the author of 'The Life of a Prig.' The papers begin with 'The Vice of Gardening,' and end with 'Ill-health as a Profession.'

PROF. FLORIS DELATTRE, the author of two excellent volumes—one on Herrick, the other on 'English Fairy Poetry'—has just been appointed to the Chair of English Literature at the University of Lille.

NEXT WEEK we shall devote special attention to Juvenile Literature and Gift-Books.

## SCIENCE

*The Gannet.* By J. H. Gurney.  
(Witherby & Co.)

A monograph on a single species is destined to appeal to a very restricted class of readers, albeit that class must be growing apace, for indications are not wanting that the present demand is for quality rather than quantity. While it seems obvious that the production of such books as these can only be regarded as a labour of love, ornithology owes no small debt to the disinterested enthusiasm of authors like Mr. Gurney. There was no lack of materials from a variety of sources more or less accessible, but the task of sifting and selecting in such a case always calls for discrimination.

A bird of the Northern hemisphere, since the Atlantic marks of the limits of its domain, the gannet can be claimed as essentially British. The British Isles, indeed, provide no fewer than nine out of the fifteen "gannetries" in existence. It is in itself a remarkable fact that, in the case of so numerous a species, the number of known breeding-stations—it is fairly safe to assume that there is none unknown—should be so small, and this fact illustrates their conservative habits. Every "gannetry," without exception, is on a rocky island. The St. Kilda group may fairly be regarded as the metropolis of the species (though they have no footing on the island of St. Kilda itself), and the earliest "gannetry" of all, so far as records take us, has for 600 years been associated with the chequered fortunes of Lundy. It is melancholy to reflect that this, the solitary and small English breeding-station, has in recent years been deserted owing to persistent persecution. Efficient protection was not forthcoming till the mischief was done, but even now Mr. Gurney is sanguine that the re-establishment of the colony is only a matter of time if the birds get anything like a fair chance. Meanwhile it is probable that most of the refugees from Lundy have betaken themselves to Grasholm, only 40 miles distant; even in this Welsh stronghold it would seem that they are considerably harassed. Most famous of all, and most visited, is the great colony on the romantic Bass Rock, which has the further distinction of being the only one on our eastern shores. Here gannets must have nested from time immemorial, and they have a more imposing settlement on Ailsa Craig.

"Lying some nine miles off the coast of Ayrshire, this mighty craig, formed of columnar syenite, rears its great head heavenwards—1,114 feet high by Ordnance Survey—and certainly covers twice the area of the Bass Rock."

The remaining "gannetries" of Europe consist of two to the S.W. of Ireland, two more off the N.W. coast of Scotland, Myggenaes in the Færøes (both of which

names are rendered in three or four different ways in these pages), and three off Iceland. These having been discussed in detail, we are taken across the Atlantic to the two Canadian colonies.

Mr. Gurney is of opinion that no gannet settlement has ever been voluntarily deserted, but in chap. x. he gives particulars of abandoned breeding-places. Very interesting are his rough calculations, checked by a variety of different methods, whereby he arrives at a census of the present gannet population of the world. His estimate of the numbers of *Sula bassana* at its various colonies gives a grand total of 101,000. This number is vastly inferior to figures which have been put forward by other naturalists, but he is determined not to err on the side of exaggeration. The gannet has seen many vicissitudes, but to-day would appear to be an increasing species. In this connexion we may note the significant fact that its economic value has in the last few years decreased almost to the vanishing-point. At one time, especially at St. Kilda and at the Bass Rock, young gannets were gathered in vast numbers for eating, and even the old birds paid toll when in good condition at the beginning of the breeding season. Gannets' eggs, too, have been appreciated as food. A very old industry was the sale of their feathers for making cheap pillows and beds, though the difficulty of getting rid of the strong scent was almost insuperable. A more valuable asset to those who rented the Bass Rock was the grease obtained from the birds' fat. This commanded a high price for its supposed curative virtues. Mr. Gurney says:—

"Melted gannets' grease must have been almost equivalent to a fish oil, and probably possessed some of the properties of cod-liver oil; its medicinal value for outward application, therefore, need not necessarily have been groundless."

At St. Kilda the grease was used as a sheep-smear till it was superseded by chemicals; eventually it degenerated into a cheap lubricant.

In tracing the early history of the several stations, Mr. Gurney supplies many quaint passages from enterprising travellers and historians, the extracts regarding the Bass Rock being particularly copious. In summarizing the evidence cited he submits it to a searching scrutiny, and shows that out of twenty-eight witnesses, only five have written from first-hand knowledge. The latter include the illustrious John Ray (who landed there with his friend Willughby) and John Major, whose account in his 'History of Great Britain' is both the earliest (1521) and best. Gesner's 'Historia Animalium,' in 1555, contains the first figure of the gannet. Among the facts which he derived "ex erudito homine Scoto" we find the often-repeated story of how the garrison of the fortress were able largely to subsist on the fresh fish ejected by the birds, and the first mention of the gannet's peculiar habit of placing a foot upon its egg to aid incubation. He even

suggests that *solea* (=the sole of the foot) is the derivation of the solan goose's name, a matter which is exhaustively treated in the first chapter.

The age attainable by birds in general and the gannet in particular is discussed in a separate chapter. Mr. Gurney lends some credence to traditions as to its longevity, and considers it not at all beyond the range of possibility that some of the gannets now on the Bass Rock may have been there on the occasion of Ray's visit in 1661. But then, as he points out, it is very much the exception for any bird to die a natural death. In another chapter he has a good deal to say of the extraordinary and unexplained mortality among young gannets, apart from any that may be killed for food; moreover, the habits of the adult bird seem to render it liable to many and varied accidents. Mr. Gurney considers that

"an inherent sluggishness in all the species of the genus *Sula*, whereby some of them have earned the name of Booby (Portuguese *bobo*=a fool),"

while often exposing them to danger, may be only the result of deafness,

"for the orifice of a gannet's ear is very small, covered with feathers, and reducible to a pin's head by muscular contraction."

The concluding chapters deal in a technical way with the correspondence of structure and function, and a very useful series of illustrations helps to

"demonstrate the way in which each important bone is shaped in accordance with the muscles and ligaments attached thereto; and the manner in which that muscular system combines with the air-cells, the skeleton, and even the plumage, to give the gannet the utmost facilities for the unique way in which it has to obtain a livelihood."

Some of the most interesting pages are those dealing with the fascinating subject of feats of flight and diving. The picture from 'Birds drawn from Nature,' representing a cataract of plunging gannets, is delightfully exhilarating and true to life. A great number of splendid photographs are available of gannets at the nest and on the wing, but none has yet been published showing the actual plunge. Mr. T. H. Nelson has recorded in 'The Birds of Yorkshire' that he once watched a gannet diving from the surface in the fashion of a cormorant. Mr. Gurney has nothing to say on this point. Some of the most striking of the photographs show a nestling being fed by an old bird, where the effect produced is exactly that of a murderous assault being made on the offspring with a view to swallowing it whole! The maps are numerous and good. The letterpress covers some 600 pages, but is never tedious. The book is a good deal too heavy in the hand for the reader's comfort. The shortcomings of the Index are a more serious blemish: it is so deficient as to be almost useless.



## NOTICES OF NEW BOOKS.

[Insertion in these columns does not preclude longer review.]

**Bigelow (Maurice A. and Anna N.),** INTRODUCTION TO BIOLOGY, 6/ Macmillan

The authors have considered biology as "science applicable to human life, especially in economic or practical and hygienic lines," and have prepared this textbook for junior scholars as an introduction to the usual courses in botany and zoology.

**Black (N. Henry),** A LABORATORY MANUAL IN PHYSICS, 1/8 net. Macmillan

This manual of American origin, containing directions for experiments in elementary physics, is intended to be used with 'Practical Physics for Secondary Schools,' by Mr. Black and Prof. Harvey Davis.

**Boulenger (G. A.),** THE SNAKES OF EUROPE, 6/ Methuen

Dr. Boulenger has provided a learned and careful summary of the distribution and habits of the snakes of Europe, which should be the more useful as no such work exists in English.

An Introduction explains what is known of snakes generally.

**Bramwell (J. Milne),** HYPNOTISM, 12/6 net. Rider

In the Introduction to this third edition the author calls attention to the increasingly important part played by suggestion in medical treatment, particularly in functional nervous disorders. The volume, first issued in 1903, shows what those who intend to embark on hypnotic practice can expect.

**Carr (William Kearney),** MATTER AND SOME OF ITS DIMENSIONS, "Library of Living Thought," 2/6 net. Harper Bros.

The author supports the electrical theory of matter, and hopes it may throw some light on the problems of religion. The section on 'Spiritual Exaltation' does not seem to us to fit in very well with the rest of the book, and is more historical than argumentative.

**Cassell's Natural History,** by F. Martin Duncan, 9/ net.

An excellent book, containing a general review of the animal kingdom from the microscopic to the highest forms, written in simple language, with no technicalities to confuse the general reader. In a book dealing with such an extensive range of subjects there are, of necessity, some omissions, but we were disappointed to find that the chapter on the Lepidoptera makes no reference to the interesting and widely distributed family Hesperidae—the "skippers"—while the life of the dragon-fly is dealt with in eight lines, on the assumption that it is too well known to need detailed description. In this respect the author credits the general reader with more knowledge than he possesses. The volume contains a series of photographic reproductions, which, with a few exceptions, are admirable.

**Dugmore (A. A. Radclyffe),** THE ROMANCE OF THE NEWFOUNDLAND CARIBOU, 12/6 net. Heinemann

An account of the life and habits of the reindeer of North America, illustrated with drawings and photographs from life by the author. These alone are enough to give the book distinction.

**Geikie (James),** MOUNTAINS, THEIR ORIGIN, GROWTH, AND DECAY, 12/6

Edinburgh, Oliver & Boyd  
This comprehensive and admirably written study of the architecture and origin of mountains is intended primarily for those who are interested, if not especially versed, in geology, and who require more knowledge

of the subject than is usually found in geographical textbooks. The author deals with the history of the two great divisions of mountains—Original or Tectonic, and Subsequent or Relict—and discusses the more notable theories as to the genesis of mountain - uplifts. He avoids technical terms as far as possible, and a Glossary of those which are used is provided. The book includes a table of geological systems; and the illustrations, mainly from photographs issued by the Geological Survey, are excellent.

**Knott (C. G.),** PHYSICS. Chambers  
A third and revised edition, with an additional chapter on the Electron Theory and Radio-Activity.

**Pycraft (W. P.),** THE COURTSHIP OF ANIMALS, 6/ net. Hutchinson

A description of the behaviour of animals while love-making. The book is well illustrated with photographs and diagrams.

**Rearing an Imperial Race,** edited by Charles E. Hecht.

National Food Reform Association  
Containing a report on the Second Guildhall School Conference on Diet, Cookery, and Hygiene, and articles on the feeding and clothing of children, and the teaching of hygiene in schools and public institutions. The text is illustrated with photographs.

**Roper (A. G.),** ANCIENT EUGENICS. Oxford, Blackwell  
The Arnold Prize Essay for 1913.

**Seton (Ernest Thompson),** WILD ANIMALS AT HOME, 6/ net. Hodder & Stoughton

More of the author's striking studies and adventures among wild animals; his aim is to show "something of the little aspects of the creatures' lives, which are those that the ordinary traveller will see." The sketches and the photographs, also by the author, are delightful.

**Smithsonian Institution, ANNUAL REPORT OF THE BOARD OF REGENTS, 1912.**

Washington, Govt. Printing Office  
Giving particulars as to the activities, expenditures, and condition of the Institution for the year ending June, 1912.

**South-Eastern Naturalist (The),** Vol. XVIII., edited by William Martin, 3/6

South-Eastern Union of Scientific Soci.

**Walker (A. O.),** WEATHER FALLACIES, 6d. Taylor & Francis

The writer, who has had over forty years' experience in observing and making daily records of weather phenomena, offers some useful notes on forecasts, temperature, snow, rainfall, and other matters.

**Wheeler (Homer J.),** MANURES AND FERTILIZERS, "Rural Text-Book Series," 7/ net. New York, Macmillan Co.

America has much to teach us in the matter of agriculture, and the present volume is no exception to the general rule. The author is a chemical expert in the United States, and a recognized authority on fertilizers. Though some of the information here conveyed applies particularly to American conditions, there is much that should prove of value to agriculturists in this country.

**Wilson (Ernest Henry),** A NATURALIST IN WESTERN CHINA, 2 vols., 30/ net. Methuen

An account of the natural history of Western China, and the manners and customs of the non-Chinese peoples inhabiting the Chino-Tibetan borderland, based on eleven years' travel. Mr. Charles Sprague Sargent has written an Introduction, and the two volumes are well illustrated with photographs taken by the author.

## SOCIETIES.

ROYAL NUMISMATIC.—Nov. 20.—Sir Henry H. Howorth, President, in the chair.—Messrs. H. W. Codrington and W. Gilbert were elected Fellows of the Society.

Exhibitions: by Mr. Henry Garside, specimens of the new eighteen- and nine-piastre pieces of Cyprus of George V.; by Miss Helen Farquhar, a silver medallion of Charles I. attributed to Jean Varin, clearly dated 1649, which shows that the date 1642 read on the only other specimen (in bronze) hitherto known is wrong; by Mr. F. A. Walters, two very rare denarii of Septimius Severus and Caracalla, each with reverse LAETITIA TEMPORUM, a circus-vessel in full sail, from which various wild beasts are leaping (these remarkable pieces were issued on the celebration of the *decennalia* and the marriage of Caracalla in 202 A.D., and commemorate an entertainment in the amphitheatre, described by Dion Cassius, in which seven hundred wild beasts were let loose in the arena from a model ship, and afterwards slain); and by Mr. P. H. Webb, a third brass of Augustus, *obv.* AUGUSTUS DIVI F. head 1: *rev.* L. CASSIO C. VALERIO IVIR in three lines in laurel wreath; this piece corrects Cohen's reading C. NERIO—the monogram VAL has been mistaken by him for N; the Valerii belonged to the Julian party, while C. Nerius was an adherent of Pompey.

Mr. Hill read a paper on a 'New Medal by Claude Varin.' This medal, which has been recently acquired by the British Museum, is a hitherto unknown portrait medal of John Prideaux (1578-1650), Regius Professor of Divinity in Oxford 1615-41, Bishop of Worcester 1641-50, and Vice-Chancellor of the University for various terms; it is dated 1638, and bears the signature C. Varin. Mr. Hill pointed out that the workmanship of this medal bore a remarkable resemblance to the well-known medal of Sir Thomas Bodley, founder of the Bodleian Library, and confirmed the supposition that the latter was by Claude Varin. Mr. Hill proceeded to discuss the attribution of the various English medals of this period signed "Varin" only, and showed that they fell into well-marked groups to be assigned to different members of the Varin family.

Mr. G. C. Brooke read some notes on 'Muled Types in the English Coinage of the Norman Period,' and showed a slide illustrating two mules of William I., of which the obverse dies had been worked up to resemble the two obverses that were in issue with the reverses of these mules. The evidence of these two mules and the rarity of mules of the London mint (where coinage was continuous) suggested the conclusion that mules of this period were irregular coins, issued by the moneyers with the object of saving themselves expense by using an old die, and not—as had been thought—an authorized issue, the frequency of their occurrence being due to the difficulty of their detection. The obverse of mules belonged usually to the earlier of the two types muled, because the obverse—or standard—die had less hard wear, and usually outlived one or even more reverse dies.

PHILOLOGICAL.—Nov. 7.—Mr. H. A. Nesbitt in the chair.—A paper was read by Mr. J. Marshall on 'Some Suggested Etymologies.'

In North French an alternation *ut- off-* is based on an older *-ult-* (*ult-*: *off-* (*ult-*); this is represented by O.E. *ūl-* (: *yl-*): *off-* (: *of-*). The most important words concerned are:—

(1) O.F. "pot" (12th cent.), Med. L. "pottus" (6th cent.), and O.E. "pott." This is derived from L. "pultarius," O.F. "pottier," shortened to "pott," "pot," the full form preserved in Span. "puchero" (cf. "multus," "mucho"). All other forms of the word, in Neo-Celtic diall., Romanic, and Germanic, come ultimately from Old French.

(2) O.F. "sot" (12th cent.), Med. L. "sottus" (8th cent.), and O.E. "sott." This is explained by "stultus": "s(t)ultitia" > O.F. "estout": "sott," the two forms being differentiated in use. E. "dolt," itself from O.E. "dol" and "stolt," gave rise to Fr. "doter," "radoter" < "dolt-äre," whence again E. "doat" (O.E. "dotian").

(3) O.E. "pūtan" ("pūtan") and "potian" correspond to O.F. "pūt-," "pōt-," and come from L. "pūltat": "pultäre."

The Modern E. forms are "pout," "put," "pote," &c. The Fr. "bouter" (put), "boulder" (pout), are based on "potter," "pôte," but have been affected by other words. A direct O.E. loan from Latin is M.E. "pyltan," &c., E. "pelt." The form "pull" (originally, to push) is extracted from "pulte," the past of "pyltan."

(4) "Cut" is abstracted from "cotel" ("cou-teau") or from "colptare": "colpare," "couter" ("couper").





in the sense of bringing together compactly a variety of sensations in a short space of time. One can readily imagine how the delicate boy (shown on p. 26 in the portrait of the artist at the age of eight), shy of realities, yet hungry for experience, found a sophisticated world of prepared appearances sufficient as an inspiration. He lived to be a master *chef* of highly seasoned "made dishes," which provide, perhaps, more immediate excitement than solid nourishment. His work is all a *réchauffé* in the sense that his mind seems furnished with characters, poses, groupings that others have seen; but if the enthusiast of Conder should turn from his work to that of the more masculine artists behind him—Gavarni or Watteau, St. Aubin or Goya—it is possible he would be repelled by their greater difficulty of approach. The Muse of Conder meets us half way with a frank desire to please which forbids our missing any of her attractions.

Yet withal this art remains easy and spontaneous for all its borrowings. Conder had the sincerity of perfect loyalty to his own preferences, and the temptation to conform not to these, but to the popular conception of the characteristic Conder, scarcely existed, because, though he increased in accomplishment and facility, his outlook hardly changed throughout his career. It is this sincerity, doubtless, which Mr. Gibson considers original, and celebrates in a monograph evidently born of real enthusiasm. The actual writing, however, is oddly careless, with redundant words and relative pronouns clumsily appearing to belong to wrong antecedents. There is an amazing sentence towards the end of p. 48, which scorns the demands of grammar; while the end of the paragraph on p. 50 does not, we think, represent what Mr. Gibson meant to say.

*Hans Holbein the Younger.* By Arthur B. Chamberlain. 2 vols. (Allen & Co.)

HANS HOLBEIN THE YOUNGER is one of those artists who are known to us almost entirely through the medium of their works. History has recorded only the barest outlines of his life, and although we have a clear idea of Holbein the artist, we can hardly form any conception of Holbein the man. In the case of such artists as Leonardo da Vinci, Rubens, and Goya we know what manner of men they were, and what kind of lives they led when they laid down their brush, but we cannot always picture Holbein in front of his drawing board, just as he painted himself in the Wallace Collection miniature.

All that can be gleaned of his personality from the pages of history or the study of his pictures can be found in the book before us. Mr. Chamberlain, as he tells us in his Preface, set out

"to give as complete an account as possible of the painter's life and career, together with a description of every known picture painted by him, and of the more important of his drawings and designs."

He has not only done this, but he tells us also, wherever ascertainable, the circumstances of the composition of each individual picture, and its subsequent history, and adds biographical notes connected with the sitters. These notes, together with the pictures and drawings, which they may be said to complete, throw valuable side-lights on the history of the times. Careful study of the necessary documents, notably the Calendars of Letters and Papers of the Reign of Henry VIII., has enabled the author to approach his subject in an authoritative and scholarly manner, and to compile, among others, the interesting chapter on 'Native and Foreign Artists in England during the Reign of Henry VIII.,' which contains in a condensed form much information previously scattered.

The book is extremely well put together. After dealing with the work of Hans Holbein the Elder and the pictures produced in Basle by the Young Hans in conjunction with his brother Ambrosius, Mr. Chamberlain proceeds to describe the early work of the future Court painter before his first journey to England. His pictures, decorations, and designs for painted glass of this period, reflect strongly the influence of Renaissance Italy, an influence which is evident in his decorative work throughout his life. The 'Meyer Madonna,' however, and the portraits of 'Benedict von Hertenstein' and 'Erasmus,' together with 'The Dance of Death' woodcuts, and the masterly 'Holy Family' drawing (in the Basle Gallery), all of which were produced before he was thirty, reveal him already as an individual artist of the first rank. Mr. Chamberlain agrees with other writers in thinking that Holbein probably visited Lombardy in 1518, and there saw the work of Leonardo and his school. If this was so, we can more easily understand the two pictures of Magdalena Offenburg; this lady appears to have had the "Leonardo" type of beauty, and the pictures represent the artist's attempt to produce a portrait in the manner of the Italian master, a temptation few artists would have resisted.

In 1526 Holbein arrived in England, bringing with him, doubtless, letters of introduction from Erasmus to Sir Thomas More and others. He remained in England two years, and was chiefly occupied with painting pictures of members of Sir Thomas More's circle, including the portraits of Warham and Fisher, and with the large group of the More family. The various versions of this picture, at Nostell Priory, East Hendred, Burford Priory, and elsewhere, are exhaustively considered in the book, and the author leans to the conclusions published by the late F. G. Stephens in his articles in *The Athenæum* (September, 1880). Stephens held that Holbein began the Nostell Priory picture, and sketched in most of the arrangement, but that the greater part of the final result is the work of a later hand.

In addition to the pictures generally attributed to this period, Mr. Cham-

berlain includes the newly discovered 'Portrait of an Unknown English Lady' in the possession of Mr. A. H. Buttery, which some other critics also believe to be by Holbein, and the beautiful drawing of an 'English Lady' in the Salting Bequest at South Kensington.

In 1528 the artist returned to Basle, taking with him, as a present to Erasmus, the famous drawing of the 'More Group.' He remained about three years, and produced the 'Portrait of his Wife and Children' and the strangely attractive 'Unfinished Portrait of a Woman,' which, together with the remaining fragments of his decorations in the Town Hall, are preserved in the Basle Gallery. About the beginning of 1532 he returned to England, where he was to paint the series of masterly portraits which constitute the final manifestation of his genius.

First came the portraits of the Merchants of the Steelyard, all of which are reproduced in the book, and then 'The Two Ambassadors,' which gives Mr. Chamberlain occasion to relate the disputes concerning the identity of the sitters—disputes which a happy chance has settled for ever. About this time, also, Holbein painted Thomas Cromwell, through whom he came into touch with Court circles, and to whom, we may assume, he owed his eventual appointment in the King's service. Of the portraits of Henry VIII. attributed to Holbein, Mr. Chamberlain accepts only three: these are the large cartoon for the left-hand half of the Whitehall wall-painting belonging to the Duke of Devonshire; the little panel in Earl Spencer's collection at Althorp, and the crayon study in the Munich Gallery. There is, however, a fourth version in the National Gallery, Rome, which, as he tells us, is accepted by Dr. Ganz and other critics. After the Whitehall fresco Holbein's position as the leading Court painter was assured. He drew the wonderful series of portraits at Windsor, and painted Jane Seymour, Anne of Cleves, and Katherine Howard. The book deals at length with the painter's share in the search for Henry's fourth queen, and clears up a confusion as to the dates of his journeys with Hoby in 1538, when, after having drawn the Duchess of Milan, he went to Havre to obtain the portrait of Louise of Guise, and later in the same year set forth again for Nancy and Joinville to draw Renée of Guise and Anne of Lorraine.

Chapters follow on the vexed question of the retouching of the Windsor drawings, the Barber Surgeons' picture, and Holbein as a miniature painter: Mr. Chamberlain has been fortunate enough to be able to reproduce the beautiful 'Portrait of an Unknown Youth' from the collection of the Queen of Holland, and 'Mrs. Pemberton' from that of the late J. Pierpont Morgan, which are perhaps the two finest Holbein miniatures in existence. There is also a section devoted to the artist's designs for jewellers, goldsmiths, and armourers; and this truly monumental work is completed by a Bibliography, an excellent Index, and lists of

Holbein's chief pictures, and of those by or attributed to him and his school which have been exhibited between 1846 and 1912.

Mr. Chamberlain writes throughout more as a scholar and historian than as an art critic. He does not attempt any elaborate comparisons between Holbein and other great masters of portraiture, nor does he insist upon any æsthetic principles when considering his decorative work in the Renaissance style. He allows the 252 magnificent plates to speak for themselves: 24 of these plates are reproduced in colour, and, as is inevitable, the results are somewhat unequal; several, such as the 'Georg Cizse' and 'The Two Ambassadors,' lack vitality, but in the main they are successful, and give an accurate impression of Holbein as a colourist. The book is so fully illustrated that we may be pardoned for regretting the absence of some important pictures: we should have welcomed reproductions of the Berlin drawing for the 'House of the Dance' fresco, the Munich drawing of Henry VIII., Lord Caledon's 'Portrait of Cromwell,' and the portrait of Katherine Howard now in Mr. T. H. Dunn's collection in Canada, which, with one or two others, would have completed an admirable work.

#### NOTICES OF NEW BOOKS.

[Insertion in these columns does not preclude longer review.]

**Berks, Bucks, and Oxon Archæological Journal**, OCTOBER, 1/6 Elliot Stock

The chief contributors to this number are Mr. Charles E. Keyser, who continues his 'Notes on the Churches of Hanney, Lyford, Denchworth, and Charney Bassett,' illustrated with photographs; and Capt. G. A. Kempthorne and Canon Oldfield, who write on 'Sandhurst, Berks,' and 'Manor Courts' respectively.

**Bryant (T. Hugh), THE CHURCHES OF NORFOLK, HUNDRED OF SHROPHAM.**

Norwich, 'Norwich Mercury'

An account of churches in the Hundred of Shropham, published under the auspices of the Norfolk and Norwich Archæological Society. The book is illustrated with photographs.

**Hodgson (Mrs. Willoughby), OLD ENGLISH CHINA**, 25/ net. Bell

A finely printed description of old English china, with some account of the ancient factories and hints as to arranging a collection. A few of the chapters have been reprinted from *The Connoisseur* and *The Times*. Technical terms have been avoided, and there are a large number of illustrations, both in colour and in black and white.

**Home (Gordon), STRATFORD-ON-AVON**, a Sketch-Book, 1/ net. Black

Twenty-four pencil drawings of places of interest, chiefly connected with Shakespeare's life. They are decidedly attractive, and should please the many pilgrims who go to Stratford.

**Hughes (Talbot), DRESS DESIGN.** "The Artistic Crafts Series of Technical Handbooks," 7/6 net. Hogg

A history of male and female costume from prehistoric times to the Victorian Age. It is a practical handbook for dress designers, and is illustrated with photographs of old examples and drawings of patterns.

**Landscapes of Corot (The)**, Text by D. Croal Thomson, Part I., 2/6 'Studio' Office

These reproductions are not so satisfactory as those in the *Studio* Winter Number noticed below. 'Le Moulin à Saint-Nicolas-lès-Arras,' plate iv., is the best. Though, in fact, one of the artist's latest pictures, it presents a slight reversion to his earlier and tighter method. The others are examples of his more popular manner, softened to a poetic vagueness—vagueness which may have some superficial attraction when inherent in the oil paint, the manipulation of which suggested the convention, but which becomes a tame and lifeless thing in these colour-prints. Mr. Thomson's text is mainly concerned in justifying a preference for the Corots of the familiar stamp, as being best fitted to penetrate to "the hearths and homes of the ordinary art-lover," who "seeks something to soothe and quiet his harassed mind." To some harassed minds these prints may be recommended for their soporific qualities, but others will find their prettiness irritating.

**Middleton (G. A. T.), THE EVOLUTION OF ARCHITECTURAL ORNAMENT**, 21/ net. Griffiths

After carefully reading this book we find it difficult to discover why it was written or what useful purpose it can serve. The evolution of architectural ornament is an interesting, even a fascinating, subject. But in matter, illustration, and treatment Mr. Middleton's work is inadequate, and even slovenly; the illustrations speak for themselves. On p. 67 the author writes, "It was there where they were developed," and on p. 93, "The whole suggestion of the guilloche is greatly that of braiding." The volume has no index.

**Powers (H. H.), THE MESSAGE OF GREEK ART**, 8/6 Macmillan

Dr. Powers considers the art of the Greeks in the light of their civilization and history, with a view to discovering their national ideals and personality. The study is arranged chronologically, and is illustrated by a large number of photographs. While it cannot fail to be of interest to art students, it is not intended primarily for the specialist. The author pleads for "a larger recognition of Greek achievement, and for the study of Greek art as well as—even in lieu of—Greek syntax." His volume should be attractive to the reader who seeks to know what Greek art was without being involved in the technical controversies which here, no less than in the art criticism of to-day, occupy a large space. His style seems to us needlessly elaborate, and the book being printed in the United States, we find forms like "specter."

**Salaman (Malcolm C.), THE GREAT PAINTER-ETCHERS FROM REMBRANDT TO WHISTLER**, edited by Charles Holme, Special Winter Number of 'The Studio,' 5/ 'Studio' Office

This volume is acceptable as a succinct account of one of the minor arts from the modern point of view, accompanied by some 200 illustrations well printed and, as a rule, well selected. That point of view is, however, hardly ours. It appears to us that the classic ether is the man who is not too much in love with the special laxities his method permits him, but retains a sense that engraving is the finer and more severe art; that this compromise between line-engraving and painting is most admirable when it declines not too far from the ideals of the earlier art from which it derived. Thus, while Rembrandt is the greatest artist who touched etching, and on the whole

had more feeling for the stylistic demands of the process than for the analogous requirements of painting, he was yet inferior to Hollar in purity and precision of idiom, and we must regret that the technical standard in etching should not rather have been set by Hollar. It is obvious, however, that, exquisite artist as he was (even in these small reproductions the prints on pp. 138 and 143 vindicate his mastery), he was borne down by the sheer weight of the unscrupulous genius of the greatest Dutchman; and in England above all, where precedent is ever more followed than principle, the example of Rembrandt has not made for scholarly standards. Even more unsatisfactory has been the influence of Whistler, and the wholesale way in which Mr. Salaman accepts the current valuation of the latter artist implies, perhaps, a slightly passive critical sense. To speak of Rembrandt and Whistler as "the two supreme masters" is to do scant justice to Hollar, Claude, and Meryon.

#### EXHIBITIONS.

THE work of M. Maurice Asselin at the Carfax Gallery is of that branch of the modern school which, descended from Cézanne, lays great stress on painting as an act of vision loyal to the facts, and is inclined to distrust indulgence of that impulse for arrangement which is, after all, natural to most artists if it is not too conscientiously snubbed. M. Asselin is an unusually capable painter in this group, in such still-life studies as *Crabes* (1) and *Crysanthèmes et Raisins* (17), or in his large nude study, *Femme assise* (12), displaying an admirable power of distributing his colour through a wide range of tone, so that the general fullness of colour of Nature is secured: neither dropping into blackness in the darks, nor rising to chalkiness in the lights; and with no passage of intrinsically brilliant colour which becomes crude by failure to provoke reaction in its surroundings. He is very resourceful in managing a complex scheme without any appearance of repetition in the devices by which variety is secured, so that the eye sweeps from one extreme of colour to the other in a single movement, though through many intervening contrasts. A certain harshness of texture in the pigment itself, a lack of delicacy in the modulation of the body of paint, is less agreeable. M. Asselin shows considerable structural power in the sense of being able to read into any subject a characteristic plastic theme, which he sets down boldly and without irrelevant decoration, but he has little of the decorator's legitimate structural instinct, which seeks for themes having some relation to the square frame they are to be set in. At first sight, therefore, his exhibition is uncomfortable, and grates on the more superficial artistic sensibility by its contempt for the luxurious side of painting; and although by critics of his school this will doubtless be set down to M. Asselin as a virtue, we believe that the permanent judgment of the world will call it a fault, and that it needlessly alienates the simple amateur knowing not his right hand from his left, yet not necessarily artistically depraved. No. 25, *Profil*, is an admirable example of severe acceptance of the lighting of a head as a basis of pattern, the result being a design of nervous elastic curves of great beauty. The water-colours are, with the exception of Nos. 29 and 30, of less interest than the oil painting, but as an example of Post-Impressionism with a sound basis of science the show as a whole is not to be missed.



In the entrance to the gallery are a number of illustrations by Mr. Albert Rothenstein for 'The Children's Blue Bird,' which—possibly because the child's world of imagery and Mr. Rothenstein's chosen field of observation do not greatly coincide—show his powers of draughtsmanship at less than their full pitch of vivacity. The colour also, while gay, has less character than is sometimes possible for purposes of reproduction, and it is really only in one simple line-drawing (No. 12) that we get something of the spontaneous inventiveness and high spirits which constitute Mr. Rothenstein's contribution to the art of to-day.

At the Leicester Galleries Mr. Kay Nielsen climbs with great labour, and some assistance from the late Aubrey Beardsley, to dizzy heights of silliness. An extraordinary neatness of hand, great patience in elaborating details of no significance, persistent devotion to a few conventional types of accepted depravity—these are the ingredients of Mr. Nielsen's banquet, and the fifty examples in the present exhibition might sate the most fatuous devotee of shallow sensations. No. 43, *King Olaf*, which has, perhaps, been inspired by Toorop, is rather better than the others, if only because we have for once a passage of line-drawing unflecked with redundant patterning.

M. Bernard Boutet de Monvel, who exhibits in the outer room, seems to have been confused by some critics with his father, whose charming drawings of children are well known; and this is not astonishing, as in such prints as Nos. 1 and 34, which are, perhaps, the best of the collection, the resemblance is striking. *Georges Brummel et George IV.* (2), *La Robe Empire* (21), and *Les Levriers* (20) are also excellent: gracefully designed, finished in execution, yet by no means lacking in character. The less successful of the coloured etchings are those in which for the moment the artist has fallen into a heavy and photographic drawing of detail at variance with his amplified colour-convention.

At the Van Wisselingh Gallery Mr. Francis James's water-colours show his old dexterity of handling, but a slight loss of hold on form. He is inclined to push his paler tints up in tone till they differ in colour only, and to leave at too great strength the scattered smaller traits of shadow which emerge as the only element of light and shade, and do not serve to express the solidity of the things represented.

#### ARCHITECTURAL AND OTHER BOOKS.

ON Tuesday, the 18th inst., and the two following days, Messrs. Sotheby sold a collection of books, engravings, and drawings relating to ornament and decoration, of which the most important were the following: R. and J. Adam, *Works in Architecture*, 3 vols. in 1, 1822, 108l. *Architecture Française*, 2 vols., 1727-52, 24l. 10s. J. F. Boucher, *Designs for Interiors*, 15 cahiers, 20l. *Cabinet du Roi*, 122 plates of Versailles and other royal residences, 25l. 10s. Chippendale, *Gentleman and Cabinet-Maker's Directory*, 1754, 21l. Delafosse, *Nouvelle Iconologie Historique*, 2 vols., 60l. Fordin, *Livre de Serrurie*, 1723, 42l. Forty, *Œuvres d'Orfèvrerie à l'usage des Églises*, 18 plates, c. 1780, 26l. James Gibbs, 75 original architectural drawings, 26l. 10s. Jombert, *Répertoire des Artistes*, 2 vols., 1765, 71l. Krafft and Ransonnette, *Plans des plus belles Maisons à Paris*, 120 plates, 20l. 10s. La Londe, *Œuvres Diverses*, 22 cahiers only out of 26, 50l. Langlois, *L'Architecture à la Mode*, 2 vols., 43l. Le Pautre, *Œuvres d'Architecture*, 3 vols., 33l. Raphael, *Arabesques e Loggie nel Vaticano*, c. 1805, 26l. 10s. Rembrandt, *Drawings*, 400 plates, 1888-1906, 97l. Schütz, *Ansichten der Residenzstadt Wien*, 1785, 30l. 10s. The total of the sale was 2,600l. 1s. 6d.

#### THE CARLYON-BRITTON COIN SALE.

ON Monday, the 17th inst., and the four following days, Messrs. Sotheby sold the first portion of the important collection of British, Romano-British, Anglo-Saxon, and Norman coins formed by Mr. P. W. P. Carlyon-Britton, the chief prices being the following:—

Inscribed British Coins.—Gold: Antedrigus, stater, 21l. 10s. Tasciovanus, stater, 43l. Copper: Audcomius, 29l. 10s.

Anglo-Saxon Penny Series.—Northumbria: Halfdan, halfpenny, c. 876, 80l. Alwald, penny, c. 901-5, 76l. Regnald, penny, c. 943-4, 60l. 10s. Mercia: Offa, gold mancus, 215l.; silver penny, 25l. 10s.; another, 29l. 10s. Cynethryth, widow of Offa, 796, 30l. 10s. Beornwulf, c. 824, 55l. Berhtwulf, c. 845, 20l. Kent: Ecghbert, c. 780, 100l. Cuthred, c. 800, 29l. 10s. Baldred, c. 815, 55l. Archbishops: Jaenberht, 766-90, 46l. Æthelheard, 793-805, 51l. Wulfred, 805-32, 19l. 10s. Æthelred, 870-89, 61l. East Anglia: Æthelberht, 794, 171l. Wessex: Ælfred, 871-901, 40l. 10s.; London, halfpenny, with bust of the King, 36l. 10s.; Lincoln, without bust, 30l. 10s.; Leicester, 32l.; London, 34l. 10s. Eadward the Elder, without bust, 26l. 10s.; another, 20l. Eadgar, without bust or mint-name, 35l. Æthelred II., Derby, 100l. William the Conqueror, penny, type 1, variety E, London, 25l.

The total of this portion of the sale was 4,702l. 16s.

#### Musical Gossip.

THE second Philharmonic Concert, at Queen's Hall on the 20th inst., was devoted to music by British composers. It opened with 'In the Faery Hills,' by Mr. Arnold Bax, which, though not uninteresting, is scarcely suitable for the beginning of a concert. In Mr. Frederic Austin's Symphony in E there is much head and little heart. Mr. von Holst's 'In the Street of the Ouled Nails' is a clever, picturesque movement; and Dr. Vaughan Williams's 'Norfolk Rhapsody,' No. 3, founded on English folk-songs, is pleasing. A programme of greater importance and interest could have been selected. The idea of the directors, however, was to give composers an opportunity of having new works which had been produced repeated; their choice, therefore, was limited; even the 'Norfolk Rhapsody,' according to that stipulation, had no right to a place in the programme. Anyhow, it seems open to question whether so prominent a society should have made a display of British music from so limited a stock.

The vocal part of the programme consisted of madrigals and part-songs, and among the latter were Sir Hubert Parry's light 'Come, pretty wag,' and Sir Charles Stanford's expressive 'The Witch.' These were all sung by the Oriana Madrigal Society, under the direction of Mr. Charles Kennedy Scott.

ON Wednesday evening Humperdinck's charming opera 'Hänsel and Gretel' was given for the first time in Mr. Raymond Roze's season at Covent Garden, Mr. Frank Bridge conducting. It was not altogether a happy performance either on the stage or in the orchestra. It seemed to require more rehearsing. Miss Sybil Vane as Gretel and Miss Edythe Goodman as the Witch, however, deserve mention. It was followed by 'Narkiss,' an Egyptian operatic ballet fantasy, which also wanted more rehearsal. The stage action is decidedly fantastic, and perhaps would be all the better for slight curtailment. Some of the dancing seemed out of the picture; it was far too modern. The music is by M. Nougues, composer of 'Quo Vadis?' with which Mr. Hammerstein opened the London Opera-House. The music flows along smoothly, but with little distinction, and that, like the dancing, not sufficiently Eastern. M. Nougues conducted.

MR. JOHN POWELL, who gave a recital at the Æolian Hall last Tuesday evening, has already on various occasions shown himself a pianist of exceptional technical ability and intelligence, though in Beethoven's A flat Sonata, Op. 26, and in Brahms's Sonata in F minor he was inclined to exaggerate, and in either direction, both tone and tempo. The third piece was a 'Sonate Psychologique,' the sections bearing the following superscriptions: 'Struggle,' 'Yielding,' 'In the Clutches,' 'Thanatopsis.' Under the title was printed 'On the text of St. Paul—The Wages of Sin is Death.' This was in bad taste and unnecessary. The early part of the last section and the word 'Death' seemed to be the only connexion between text and music. The influence of Liszt throughout was manifest—not the poetical composer, but the bravura pianist. It was a wild rhapsody. There was little that was either serious or interesting. We fear this work will not add to Mr. Powell's reputation as a composer.

A NEW SUITE FOR STRINGS, by Prof. Granville Bantock, was recently produced under the direction of the composer at one of the Sheffield Promenade Concerts conducted by Mr. J. A. Rodgers. The work is in five movements, all based on Scottish national melodies, the moods of which are well maintained in spite of a high degree of constructive development. The second and fourth movements, owing to the rich tone-colours produced, were the most successful.

THE ANNUAL CONFERENCE of the Incorporated Society of Musicians will be held at the Hotel Cecil. It begins on December 29th, and ends on January 2nd. The subjects of the papers are interesting: Mr. Norman O'Neill's is 'Music to Stage Plays'; Mr. F. Harrison will define 'The Place of Music in a National System of Education'; while Mr. Alfred Kalisch will point out 'What Attitude Teachers should adopt towards Modern Music.' If discussions follow the reading of the papers, the last one ought to be lively. During the Conference two chamber concerts (December 30th and January 1st) will be given at the Hotel; also an orchestral concert (December 31st) at Queen's Hall, with the New Symphony Orchestra under the direction of Sir Frederic Cowen. The programmes will consist largely of music by British composers.

Le Ménestrel last week gave 1820 as the date of Madame Mathilde Marchesi's birth. In the notice in *The Athenæum* we stated that she was 87 at the time of her death, and that agrees with 1826, as given in Fétis, Grove, and Riemann. The *Ménestrel* date, however, led us to look up the announcement of death in *The Times*, and therein it is stated that she was 92. Hence she was born in 1821.

#### PERFORMANCES NEXT WEEK.

MON. Concert, 8.30, Royal Albert Hall.  
— Sunday Concert Society, 3.30, Queen's Hall.  
— Ballad Concert, 7, Queen's Hall.  
MON.—SAT. (Friday excepted) Opera, Covent Garden.  
MON. Nora and Carveth Road's Vocal and Pianoforte Recital; 8.15, Bechstein Hall.  
— Frederic Franklin's Violin Recital, 8.30, Æolian Hall.  
— Stock Exchange Orchestral and Choral Society, 8.30, Queen's Hall.  
TUES. Egerton Quartet, 8, Steinway Hall.  
— Amy Woodforde-Pinden's Matinée Musicale, 3, Æolian Hall.  
— Rosa Ehrlich and Singverein's Orchestral Concert, 8, Queen's Hall.  
— Sevcik (Lhotzky) Quartet, 8.15, Bechstein Hall.  
WED. Josephine Arlitz and Charles Mordant's Recital, 3, Steinway Hall.  
— Adela Verne's Pianoforte Recital, 3, Queen's Hall.  
— Vernon Warner's Pianoforte Recital, 3.15, Æolian Hall.  
— London Choral Society, 8, Queen's Hall.  
— Classical Concert Society, 8.15, Bechstein Hall.  
— Clara Butterworth's Vocal Recital, 8.30, Æolian Hall.  
THURS. New Symphony Orchestra, 3.15, Queen's Hall.  
— Jascha Spivakowski's Pianoforte Recital, 3.15, Bechstein Hall.  
— Hermann Gurd's Song Recital, 8.15, Bechstein Hall.  
— Flunket Green's Recital of English Songs, 8.30, Æolian Hall.  
— Strolling Players' Orchestral Society, 8.30, Queen's Hall.  
FRI. Vladimir Cernikoff and Darrell Fancourt's Pianoforte and Song Recital, 8.15, Æolian Hall.  
— Norman Wilks's Pianoforte Recital, 8.15, Bechstein Hall.  
SAT. Mische Elman's Violin Recital, 3, Queen's Hall.  
— Sivi Levy's Recital, 8.15, Steinway Hall.  
— Robert Maitland's Song Recital, 3.15, Bechstein Hall.

## DRAMA

### NOTICES OF NEW BOOKS.

[Insertion in these columns does not preclude longer review].

**Armstrong (Cecil Ferard), SHAKESPEARE TO SHAW, Studies in the Life's Work of Six Dramatists of the English Stage, 6/** Mills & Boon

The dramatists in question—Shakespeare, Congreve, Sheridan, Robertson, Sir A. W. Pinero, and Mr. Shaw—have been selected as landmarks of English drama, rather than on account of any direct connexion. The method adopted by the author is the separate examination of every play of his subjects, with criticism of the qualities of each piece of work, rather than of the whole output of the dramatist under discussion. Mr. Armstrong appears to be lecturing to an audience of schoolboys, for his conclusions, always just, never go very far. A useful Preface provides the necessary historical setting for the chapters that follow.

**Balmforth (Ramsden), DRAMA, MUSIC-DRAMA, AND RELIGION AS ILLUSTRATED BY WAGNER, 1/6**

Year-Book Press

The first section lays stress on the intimate association of religion with music and the drama. The writer indicates the underlying religious motives of the Greek Drama, the Mystery and Passion Plays, and the Music-Drama of Wagner.

The following sections interpret in detail the symbolism of Wagner's 'Ring of the Nibelungs' in terms of religion and ethics.

In conclusion, the author predicts the advent of "a mightier Church... which will invoke and use Art, Poetry, the Drama and Science in the cause of Religion."

**Robinson (W. Fothergill), FOUR DRAMATIC STUDIES, 1/** Oxford, Blackwell

Sketches in a single scene of dramatic episodes, each written for three persons.

The first, 'The Lonely Woman,' has the most obvious moral; it shows the possible result of a daughter's excessive submissiveness to the selfish tyranny of parents.

'The Curé' is an effective and simple little study, in sharp contrast to the grim episode of 'The Hop-Pickers,' which precedes

it. Of the four plays the last is the least promising, though they all contain dramatic situations of considerable strength.

**Shakespeare's Hamlet, the Story of the Play** concisely told; **The Life and Reign of Victoria the Good**, by May Wynne 1/ net each. Stanley Paul

Two cinema souvenirs, with illustrations taken from the film, those of 'Hamlet' showing Sir J. Forbes-Robertson, Miss Gertrude Elliott, and their company.

**Shakespeare, Plays of: RICHARD II.,** edited, with Introductions and Notes, by G. S. Gordon, 1/ net.

Oxford, Clarendon Press

A school textbook. Mr. Gordon is guided by the principle that "it is better for an editor to say too little than too much," and his notes are brief and to the point.

To CORRESPONDENTS.—W. K. C.—S. B.—N. W. H.—Received.

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Exalts, not makes a harlot of, the year's.

The poem alluded to is, apart from its title, remarkable both for its sustained power and beauty of diction, and the wealth of supersensuous imagery which seems to have elicited protests from the censorious. A like boldness of utterance characterizes the two 'Modern Idealised Conversations,' in which sex problems play a principal part; while in 'The Thorn Brake: a Tragedy,' there is added, by way of curious contrast, a hint of that naive simplicity which, to some tastes, mars the close of 'Enoch Arden.'

Mr. Helston's touch is a thought heavy for lyrical writing, as may be observed in the

following from the song called 'Michaelmas Daisies':—

Wanly blue-and-gold beneath her golden-blue  
Where SEPTEMBER'S peace has passed into the skies,  
Where the quiet breath of autumn creeping through  
Clothes maturing apple-garths in mellow guise,  
They are blooming by the orchard, all arow,  
And they mock me with the Sun's peace in their eyes.  
Till I seem to see you stand,  
With the daisies in your hand,  
In that soft September sunlight long ago;

but his nature pictures, as in 'The Wanderer' or 'A Garden in the Fields,' have a subtle and satisfying quality of their own.

Whatever view may be taken of the author's professed ideals in art and morality—and they are nothing if not controversial—there can be no dispute as to his poetical force and originality, nor any doubt that added restraint would enhance both.

**Mackereth (James A.), ON THE FACE OF A STAR, 2/6 net.** Longmans

This is a notable little book, breathing from cover to cover poetry of a rare quality—vigorous, manly, and wrought with spontaneous beauty: the poetry of a thinker who has also the true craftsman's love for the instrument he handles. That some poems should conform to the standard pattern in a greater degree than others is to be expected. An abstract theme tends as often as not to hamper him who handles it, and Mr. Mackereth's lines entitled 'Soul,' beginning

Soul soars where science falters: she shall fare  
From creed to creed,

neither break new ground in any sense, nor give adequate play to the author's poetical personality.

It is otherwise in the dainty little poem called 'Dandelions':—

It flashed a glory to the sight,  
An overflow of earth's delight;  
And like a river seemed to run  
Out of the mountains of the sun,  
And fade in beauty far away  
Into the sapphire depths of day.

And gazing on the golden gleam,  
Man's temporal dwelling-place did seem  
A fragment out of fairy brought,  
All fashioned of a sunset-thought,  
And subtle as a dream,

or in the following from the 'Garden Song':—

And thither drifts the landrail's cry  
Of loneliness from the moonlit leas  
When midnight's muted worlds go by  
Above my solemn garden trees.

Here, as with the two sombre pieces 'Storm' and 'Accused: an Unknown Tragedy,' each dealing with life's sterner anomalies, there is the touch of individual perceptiveness without which poetry cannot live. Much could be quoted did space permit. The music of many lines is haunting, nor does the author essay the modern experiment of compelling, or purporting to compel, beauty from deliberately chosen ugliness.

**Oxford Poetry, 1910-1913, edited by G. D. H. C., G. P. D., and W. S. V., 3/6** Oxford, Blackwell

This selection of verse is representative of the younger members of the University, and as such is interesting, not only in its quality and workmanship, but also as an illustration of the influence of the age on young and modern Oxford. Poetry in Oxford holds an important place, and, as Prof. Gilbert Murray points out in his Preface to this volume, "very few indeed of the new poets who have lately stirred the pulses of our generation have failed to find their way to some undergraduate's room." Much also is produced among conditions which make for self-expression in various forms, and in a place of inspiring beauty.

But the purely local poeism in this collection are few, while the distinct and separate tendencies are many, and representative of the poetry of to-day. Each contributor,

too, possesses his individual style of thought and expression—a point dealt with by Prof. Murray, who whimsically confesses that, in spite of the burden of satiety which, in his opinion, Oxford is apt to lay upon her children, and which is not conducive to poetic inspiration, poetry alike typical of its creator and of its age is being continually produced. This collection is, in fact, of a miscellaneous character, and the poems chosen are unequal in merit. But the book, as a whole, is full of promise both in technique and imagination. We only regret that the work of Oxford women is not also represented.

**Taylor (John W.), THE DOORKEEPER, AND OTHER POEMS, 1/** Longmans  
Second edition, with a memoir of the author by his wife.

**Thompson (Francis), COLLECTED WORKS, 20/ net.** Hodder & Stoughton

This Edition de Luxe—an attractive one, in royal 8vo—gives us Francis Thompson's verse in the order in which it appeared, save for three poems, which, though published this year in the first collected 'Works,' belong properly to 'Love in Dian's Lap,' and have now been added to that group.

Mr. Everard Meynell has shown us that to the one stanza 'At Lord's,' with its unforgettable "soundless-clapping host," there originally belonged two other stanzas. Francis Thompson's scraps of sportive verse, many of them addressed to children and young people, have an interest of their own apart from their literary merit or lack of merit. They suggest the homely, merry, everyday side of that delight in the young which the 'Poems on Children' and 'Sister Songs' attest with so astonishing an outpouring of imagery and solemn music. Occupied with children, he seems to have been roused and exhilarated, and to have shown himself a different man from what he commonly appeared to the "grown-ups" he knew. It may be hoped that if there is anything left among his papers illustrating this aspect of him which could well be published, we may be allowed to have it.

**Warren (Adèle), COMPANIONSHIP, 2/6** Long  
This volume consists of short miscellaneous pieces, followed by a number of 'Songs,' and concluding with some sonnets. The author has considerable powers of imagination and some sense of music, but her ideas are rather chaotic. The work appears to be spontaneous, yet none of the poems develops naturally, and few are in any degree satisfying. Spring and kindred songs show the writer at her best.

**Wilcox (Ella Wheeler), ABELARD AND HELOISE, 1/ net.** Gay & Hancock  
A paraphrase, in a series of sonnets, of the famous love-letters of Abelard and Heloise. The author has "retained to a great degree" the original language, and exhibits throughout her own fluency of expression.

**Wood (Leslie), CITIES OF DREAMS, AND OTHER POEMS, 2/6** Moring

The poems which give the volume its name are called 'Scenes from the Romance of Man.' They describe the four ideal cities, Atlantis, Asgard, Camelot, and Manoa, as representative of the spiritual significance of the age which created them. The theme is worthy of a better exposition. In the miscellaneous verse of the second part of the volume the simplest of the descriptive poems are the best. The writer fails to present the gloomy or the horrible convincingly.

The rhythm of the verse is at times monotonous, though the language is always luxuriant and definitely reminiscent of Swinburne.



## History and Biography.

**Anspacher (A. S.), TIGLATH PILESER III.**  
"Contributions to Oriental History and Philology," 5/6 net.

Columbia University Press ;  
London, Milford

A history of the life and reign of Tiglath Pileser III. Dr. Anspacher has made a special study of ancient Assyrian geography, and has endeavoured to determine the site of places mentioned in the inscriptions and documents of this king.

**Baldwin (James Fosdick), THE KING'S COUNCIL IN ENGLAND DURING THE MIDDLE AGES,** 18/ net.

Oxford, Clarendon Press

The author traces the development of the King's Council from the earliest times down to the reign of Henry VIII., taking the Anglo-Norman "Curia Regis" as his starting-point. He discusses the various changes in its organization, functions, and relations to executive, legislative, and judicial bodies. The book is illustrated with facsimiles of documents.

**Barker (Ethel Ross), ROME OF THE PILGRIMS AND MARTYRS, a Study in the Martyrologies, Itineraries, Sylloge, and other Contemporary Documents,** 12/6

Methuen

Contains a connected history of early Christian documents, showing their relation to one another, and collecting the topographical information which they embody. The introductory chapters describe pilgrimages to Rome in the early ages, and the last chapters indicate the method by which monuments are identified by documentary evidence. Large numbers of translations from the Latin have been made. Many chapters present the results of recent researches by specialists, while a Bibliography and other appendixes are added for further study. The volume contains tables and plans. The author states that corrections of mistakes and suggestions from those interested will be welcome.

**Bradfield (William), THE LIFE OF THE REV. THOMAS BOWMAN STEPHENSON,** 5/ net.

C. H. Kelly

Dr. Stephenson was a well-known leader of the Wesleyan Methodist Church and the founder of the Wesley Deaconess Institute. His name will always be associated with the National Children's Home, which he founded in 1869, and to which he devoted his life. This biography has been prepared specially for the Deaconesses whose "Warden" he was, and for the old boys and girls of the Home.

**Browning (Andrew), THOMAS OSBORNE, EARL OF DANBY AND DUKE OF LEEDS,** 2/6 net.

Oxford, Blackwell

The Stanhope Prize Essay for this year. It is a sketch of the public life of Danby, but Mr. Browning hopes to expand it at some future date into a more elaborate biography. He has added notes and Appendixes to his narrative.

**Calendars of Inquisitions post Mortem and Other Analogous Documents preserved in the Public Record Office: Vol. VIII.** EDWARD III., 15/ Stationery Office

A further instalment of a Calendar of certain documents formerly known as Escheats or Inquisitions post Mortem. Mr. J. E. E. S. Sharp and Mr. E. G. Atkinson have prepared the text, which extends from the tenth to the twentieth year of the King's reign.

**Dictionary of National Biography: SECOND SUPPLEMENT, INDEX AND EPITOME,** edited by Sir Sidney Lee, 7/6 net.

Smith & Elder

This is one of the few volumes which may be called indispensable for reference. It gives in a brief form details concerning a host of the eminent who have died of recent years. This kind of knowledge is always difficult to procure, and in several cases it is only available in the 'Dictionary,' which is a model of expert biography.

**Fitchett (W. H.), THE NEW WORLD OF THE SOUTH,** 6/

Smith & Elder

This volume completes the author's studies in the making of Australia. A volume published in the spring of this year dealt with 'Australia in the Making,' and was an account of the sea adventures of the discoverers of Australia. The present book continues the story of Australian development, and describes the romance of the gold discoveries, with accounts of the bush-rangers, the later explorers, and the fate of various expeditions, ending with the federation of the six colonies. Dr. Fitchett has a fluency which is attractive.

**Gosse (Edmund), FRENCH PROFILES,** 6/ net.

Heinemann

For this new edition Mr. Gosse has practically rewritten the sketch of Stéphane Mallarmé, and has added one of M. Maurice Barrès. For review see *Athen.*, Feb. 4, 1905, p. 136.

**Gretton (R. H.), THE KING'S GOVERNMENT,** 2/ net.

Bell

This interestingly written handbook is virtually the first history of the Civil Service. The evolution of the departments and the rise of the secretaries is traced at some length, and the growth of the theory of ministerial responsibility is described. The record comes to an end with the adoption of the competitive examination system.

**Leigh (Chandos), BAR, BAT, AND BIT,** 7/6

John Murray

A pleasant, somewhat free-and-easy narrative concerning the author's experiences as barrister, cricketer, and sportsman, illustrated with photographs. The account has its interest for those who remember earlier days, but it includes some well-known things.

**Lewis (W. J.), NOTES ON THE HISTORY OF THE PARISH OF NORTH WRAXHALL, CO. WILTS., with a Life of the late Rector Francis Harrison,** 2/6 net. S.P.C.K.

A volume which has been compiled with the aid of notes and transcripts made by the late rector of the parish concerned, of whom a biographical sketch is included. The 'Notes' deal with the topography of the parish, its hamlets, churches, rectory, the history of the manor, and the agriculture and flora of the district. The book is illustrated with sketches and two portraits.

**Life and Letters of Mandell Creighton,** by his Wife, 6/

Longmans

We welcome this new edition, the eighth impression, of the life of Dr. Creighton. The two volumes are now published in one. For notice see *Athen.*, Nov. 19, 1904, p. 687.

**Manucci (Niccolao), A PEPSY OF MOGUL INDIA, 1653-1708,** 10/6 net.

John Murray

An abridged edition of the late William Irvine's translation of the 'Storia do Mogor' of Niccolao Manucci. Miss Margaret Irvine has prepared this selection from the memoirs, and has also written a short Introduction.

**Penn (C. D.), THE NAVY UNDER THE EARLY STUARTS AND ITS INFLUENCE ON ENGLISH HISTORY,** 5/ net.

Leighton Buzzard, Faith Press

Mr. Penn writes rather from the point of view of the historian than that of the nautical archaeologist; he concerns himself more with dates and events than with detailed descriptions of ships and men of the period. Nevertheless, his book shows evidence of much painstaking research, together with a knowledge of contemporary European politics, which should render it of value to students of naval history.

The period under review—from the accession of James I. to the termination of the Civil War—was not a bright one in our naval annals, for it marked a complete falling away from the sturdy Elizabethan traditions. During the weak and vacillating rule of the first two Stuarts the Navy was reduced to inefficiency and impotence.

Mr. Penn deals both with the cause and effect of this decline. He shows how it was brought about by the corrupt and incompetent administration of such men as the arch-peculator Nottingham, and Buckingham his headstrong and impetuous successor, assisted by insidious, but well-directed Spanish influence at the Court of James I. He draws a graphic picture of the evils resulting from our loss of prestige on the high seas, and consequently of influence in foreign affairs. We also read of the paralysis in trade due to the defenceless condition of our coasts and the depredations of Spanish, Dutch, and English freebooters. The concluding chapter, which deals with the Civil War, throws an interesting side-light on the influence of the Navy on the course of the land campaign.

The book is illustrated with several reproductions from old charts and prints, but an index has unfortunately been omitted.

**Life of Henry J. Pope,** by his Son, 5/ net.

C. H. Kelly

To Methodists this book should prove of considerable interest, for it is not only the biography of a President of the Wesleyan Methodist Conference, but it deals also with the life of a divine eminent during his ministry in various parts of England and Scotland. Unfortunately, the extracts from Dr. Pope's letters are but few, as those available and remaining are on private or purely business matters. The author, too, is so afraid of lapsing into a mere eulogy of his father that his reminiscences are comparatively scanty. Even the chapter on personal characteristics will not bring any very sympathetic picture to the minds of those who were unacquainted with Dr. Pope himself.

**Williams (John Sharp), THOMAS JEFFERSON, HIS PERMANENT INFLUENCE ON AMERICAN INSTITUTIONS,** 8/6 net.

Columbia University Press ;

London, Milford

A series of lectures on the influence of Thomas Jefferson, "not only on American visible institutions, but on American vitalizing thought and practice." The book includes chapters on Jefferson as Revolutionist and as the Democratizer of State and Federal Institutions. In the summary of his influence as President Mr. Williams draws attention to the fact that Jefferson's administration paid off thirty-three millions of the public debt, and greatly reduced taxes. The author writes with much enthusiasm for his subject, and gives numerous quotations from letters and other sources. There is also a Bibliography.

## Education.

**Barnard (S.) and Child (J. M.),** KEY TO 'A NEW ALGEBRA,' Vol. II., 8/6 Macmillan  
This Key contains "model" and occasionally alternative solutions of the examples in 'A New Algebra,' and is intended for teachers or students working alone.

**Batchelder (W. J.),** NOTES ON THE TEACHING OF ENGLISH, Part I., 1/6 Macmillan  
A practical handbook for teachers of junior and infant classes.

**Donaldson (Sir James),** ON THE HIGHEST UNIVERSITY EDUCATION IN GERMANY AND FRANCE. St. Andrews University  
An address delivered at the beginning of the Session 1913-14 at St. Andrews.

**Grant (Cecil) and Hodgson (Norman),** THE CASE FOR CO-EDUCATION, 5/ net.  
Grant Richards

The authors expound the advantages of co-education from every point of view, together with the results of such training in America. There are chapters on the characteristics of boys and girls, their mental differences, and the influences of school upon each. Much quotation occurs, notably from eminent schoolmasters and Churchmen, also from Mary Wollstonecraft's 'Vindication of the Rights of Women.' In the historical treatment of the subject the Woman Movement receives its due share.

**Jackson (Cyril),** OUTLINES OF EDUCATION IN ENGLAND. "Christian Social Union Handbooks," 1/6 and 2/ net. Mowbray

Here the machinery and statistics of education in England are dealt with, rather than its psychology or tendencies. The book is useful as a compendium of facts, and the limitations imposed by the attitude of the writer—that of the Church of England—are slight.

**Johns Hopkins University Circular (The).** Baltimore, Johns Hopkins Press  
Containing Catalogue and announcement for 1913-14 of the Medical Department.

**Leach (Arthur F.),** DOCUMENTS ILLUSTRATING EARLY EDUCATION IN WORCESTER. Worcestershire Historical Society

A collection of all the documents which can be found relating to the history of education in Worcester from 685 to 1700.

**Leathes (Stanley),** WHAT IS EDUCATION? 2/6 net. Bell

The author here supplies a capable criticism of present-day education in elementary and secondary schools and in Universities, with some suggestions for changes in various directions. The teaching of English and history is discussed, as are modern languages and compulsory Greek. Examinations and their evils are accepted with modifications, and the teaching of civics and morals as such is deprecated.

**Lee (Sir Sidney),** THE PLACE OF ENGLISH LITERATURE IN THE MODERN UNIVERSITY, 1/ net. Smith & Elder

An inaugural lecture delivered at East London College last month. As leading articles from *The Times* and *Morning Post* are reprinted at the end, the critic's work seems to be already done.

**London Matriculation Directory,** No. 65, containing Examination Papers, with Answers by Tutors of University Correspondence College, 1/ net.

Cambridge, Burlington House

**Sarkar (Benoy Kumar),** INTRODUCTION TO THE SCIENCE OF EDUCATION, 3/6 net.

Longmans  
A free translation of Prof. Sarkar's 'Introduction' to his series of educational works published in Calcutta.

## School-Books.

**Baker (W. M.) and Bourne (A. A.),** A SHORTER ALGEBRA, 2/6 Bell

The writing of a textbook to a specified syllabus generally involves a too utilitarian handling of the subject under exposition, and the present volume, which is designed to suit candidates for the London Matriculation and kindred examinations, is no exception to the rule.

But textbooks do not teach the young student much—it is the master who does that, and as long as a book is on fairly sound lines and contains many examples, it will serve its purpose. Messrs. Baker and Bourne's "Algebra" reaches this standard.

**Bell's English History Source Books:** THE WELDING OF THE RACE ("449"—1066), compiled by Rev. John E. W. Wallis; FROM PALMERSTON TO DISRAELI (1856-1876), compiled by Ewing Harding, 1/ net each.

This series is designed by the editors, Mr. S. E. Winbolt and Mr. Kenneth Bell, for the use of "historical students between the standards of fourth-form boys in secondary schools and undergraduates at Universities." The well-selected extracts have been taken from various sources—wherever possible from contemporary authorities—and are arranged in chronological order.

**Bell's Outdoor and Indoor Experimental Arithmetics,** First-Third Years' Course, Standards III.-V., 3d. each; Fourth and Fifth Years' Course, Standards VI. and VII., by H. H. Goodacre and others, 4d. each.

These books embody a practical idea put into practical form, namely, by a series of easy experiments, comparisons, and contrasts "to lead children to form a real conception of length, area, weight, and volume." The series is carefully graduated to suit children of varying ages.

**Bell's Sixpenny English Texts:** ENGLISH ELEGIACS; SELECTIONS FROM CHAUCER; MACAULAY'S HISTORY OF ENGLAND, Chapter III.; POEMS BY JOHN MILTON; SPENSER'S FAERIE QUEENE, Book I.; POEMS BY ALFRED, LORD TENNYSON.

These texts are carefully selected, and well printed in good clear type.

**Black's Sentinel Readers,** Book I., 10d.; Book II., 1/; by E. E. Speight.

These Readers contain just the desiderata of the child mind: attractive stories and verses (old favourites and others) printed in good clear type, and some delightful colour illustrations by well-known artists.

**Bolt (Niklaus),** PETERLI AM LIFT, edited, with Notes, Vocabulary, and Exercises, by Frederick Betz, "Heath's Modern Language Series," 1/6

This simple story, dealing with the beauties of Switzerland, will be appreciated for its literary merit; the exercises, notes, and vocabulary render it suitable as a class-book.

**Byron, CHILDE HAROLD'S PILGRIMAGE,** edited by A. Hamilton Thompson, "Pitt Press Series," 2/6

Cambridge University Press

A school edition, with Introduction, notes, and summary of the themes of the 'Pilgrimage.' Mr. Thompson has covered the ground very well. We should occasionally have given a few more details for the sake of arousing interest, but, after all, nothing of importance is left unexplained.

**Cæsar, GALLIC WAR,** Book VI., edited by Ll. Penn, "School Latin Classics."

University Tutorial Press

This edition is intended for beginners in Latin. There are ample notes and a full Vocabulary.

**Davis (M. O.),** OUTLINES OF EUROPEAN HISTORY, 3/6 Oxford, Clarendon Press  
A brief sketch of European history from ancient times down to the close of the nineteenth century. The book is illustrated, and has a number of maps.

**Delmer (F. Sefton),** ENGLISH LITERATURE FROM 'BEOWULF' TO BERNARD SHAW, 2/6 net. Heath & Cranton

This textbook is intended to provide a "concise, thoroughly reliable, readable, and clear" history of English literature. Portions of the text are arranged in tabular form, and to each chapter is added a summary. As an Appendix there are several analyses of various masterpieces. The text is based on that of the fourth German edition, and includes, it may be noted, the work of living authors.

**Ford (Walter Burton) and Ammerman (Charles),** PLANE GEOMETRY, 3/6 net. Macmillan

It would be a great help to those attempting to estimate the worth of a textbook if the authors would indicate to what extent they expect the book to be supplemented by the teacher. 'Plane Geometry,' for example, while not departing to any great extent from modern educational practice, has the advantage over many similar books in that, by the arrangement of matter and type, it is more suitable for private work. This is an important detail, since the learning of elementary geometry must entail a considerable amount of individual effort on the part of the student.

Within its sphere the book is fairly complete, and the examples adduced are interesting applications from everyday life. Owing to the elementary nature of the work, the ideas of "incommensurables" and "limits" are only touched on, and the propositions in the section on Proportion are proved rigidly only for "commensurables."

**Gillies (W. King) and Shepherd (Frederick P.),** LATIN GRAMMAR FOR SCHOOLS AND COLLEGES, 2/ Oliver & Boyd

An introduction to the rules of Latin grammar and syntax. All long and many short accents are marked, and the work is arranged in tabular form, special points being emphasized by heavy type.

**Hamilton (Mary Agnes),** OUTLINES OF GREEK AND ROMAN HISTORY, 3/

Oxford, Clarendon Press

A short history for children, with illustrations and maps.

**Kingsley (Charles),** THE HEROES, edited by Cyril Mayne, 2/6

Oxford, Clarendon Press

An edition of Kingsley's classical fairy stories, with a suitable Introduction and some notes by the editor. It should prove useful, but the eight coloured illustrations strike us as distinctly crude.

**Supplementary Historical Readers:** WITH WELLINGTON TO WATERLOO, by Harold Avery; IN NELSON'S DAYS, by George Hewett, 10d. each. Wells Gardner

Boys' stories suitable for reading in the upper standards. Both are illustrated. Mr. Avery is the better writer; for he brings out his points adequately, without the sentiment in which Mr. Hewett indulges.

**Tommy's Tiny Tales,** Parts I. and II. for Standard II.: TALES FROM THE WOODS AND FIELDS; A NATURE STORY BOOK, by Gladys Davidson. Wells Gardner

Illustrated Readers for young children. The latter has drawings by Mr. Harry Rountree. They are, we are glad to see, in excellent type.



## Fiction.

Caine (William), *THE IRRESISTIBLE INTRUDER*, 6/ Lane

Mr. Caine has the gift of humour; he contrives also in his latest book to tell a charming love-story, of which it would not be fair to disclose the plot. The advent of the "irresistible intruder"—a schoolboy—is dreaded by the middle-aged bachelor who narrates the story. Keen anglers will enjoy the author's lively divagations on trout fishing, and it should be added that he has a facility for amusing nonsense of the Lewis Carroll type.

Eliot's (George) *WORKS: MIDDLEMARCH*, 3 vols.; *DANIEL DERONDA*, 3 vols., 1/ net each vol. Blackwood

This instalment completes an excellent edition of George Eliot which should have a wide success. Both the novels before us are planned on a scale which makes three volumes apiece convenient. 'Middlemarch' is a great book, one of the masterpieces of English fiction. 'Daniel Deronda' has not secured so many admirers, but if we cannot quite away with the Jewish element in it, we certainly believe in Grandcourt and Gwendolen.

Hume (Fergus), *THE CURSE*, 6/ Werner Laurie

A modern story of mystification and horror and black magic. Readers who find it amusing to follow heroes and heroines and villains, all labelled in capital letters, rushing along tortuous paths leading either to joy or destruction, will like the book immensely; those who prefer more sober pleasures will probably get no further than a few pages.

Johnston (Mary), *HAGAR*, 6/ Constable

A rather long-drawn-out story of a woman's development in social service. We think the author might have spared us the details of the girl's earliest years, as well as the recurring references to her physical attractiveness. Nevertheless, we welcome any book which deals with processes making for real education, and the contrasts between the secluded life of Southern Americans and the rich and poor of New York are well done.

Lloyd (Edith M. J.), *WAS IT DESTINY?* 6/ R.T.S.

In this book a girl, brought up in childhood with two boys, becomes a famous singer. She is engaged to one of her faithful admirers, but as she is in love with the second, the first is suddenly killed in a boresight accident in Switzerland. The story is somewhat obvious all through, and disfigured by sentimentality. We grow positively tired of the heroine's beauty and perfection, and her choice of songs is a clear index to her nature.

Marchand (Annabella Bruce), *DIRK: A SOUTH AFRICAN*, 6/ Longmans

Leisurely readers will find much to please them in this long and closely written story of farm and village life in South Africa of twenty years ago. It is a drama in a minor key, played out in a small circle, undisturbed by the outside world. It treats of love and hate, greed and simplicity, tragedy and comedy. The small everyday doings are recorded with sympathy, yet with a shrewdness which precludes sentimentality; and the narrow strictness of the people in their religious observance is well brought out. Tant Gezina, who saw the hand of God in all things, down to the rising and falling of the bread in the oven, and whose faith stood firm in the face of the saddest adversities, is a delightful character. A conscience—stern, implacable, incorruptible—was the inheritance of Dirk; his fate was bound up

in it; and he died a tragic death with his worldly hopes and ambitions unfulfilled. Yet the book is not a sad one.

Mason (A. E. W.), *THE WITNESS FOR THE DEFENCE*, 6/ Hodder & Stoughton

Mr. Mason here presents as a novel the singularly interesting plot of his play—itsself founded on one of his short stories.

Mille (Pierre), *TWO LITTLE PARISIANS* (CAILLOU AND TILI), Authorized Translation by Bérengère Drillien, 3/6 net. Lane

This study of childhood may be dainty enough in the French, but in English the theme seems too slight, and one loses patience with its artificial subtleties long before the end is reached. The story dwells continually on the early divergence of temperament due to sex, a divergence which is, perhaps, more pronounced in the case of two children constantly in the company of grown-ups than in children of the English nursery system.

Moore (Leslie), *THE PEACOCK FEATHER*, 6/ Alston Rivers

The hero has successfully shielded a college friend in a case of forgery, and on his release from Portland cuts himself adrift from his family and friends. He sets out on the open road with a penny whistle, a Chaucer, a peacock feather in his hat, and the manuscript of his latest novel; later he acquires a mongrel puppy. Confession, discovery, and reconciliation inevitably occur. If the elements of the story are thus conventional, their treatment is subtle and full of humour, while the style of the book is easy, and refreshing in its simplicity.

Munro (H. H.), *WHEN WILLIAM CAME*, 6/ Lane

An amusing description of "London under the Hohenzollerns," when the King has retired with his Court to Delhi, and the British Isles are a Reichsland under the German Crown. The hero of the story, just returned from a long stay abroad, is torn between a patriotic and helpless desire to do something for his vanquished country and the lazy, comfortable life of a country gentleman hunting in East Wessex. His wife has no such scruples, and the descriptions of her part in the prevalent Anglo-German-Jewish society occupy a good deal of the book.

Nicholson (J. Shield), *TALES FROM ARIOSTO*, 6/ Macmillan

Charles James Fox wrote in a letter to a friend, "For God's sake learn Italian as fast as you can, to read Ariosto," and the object of the present volume is to help in reviving the interest of ordinary readers in this poet. It contains some of the chief stories of the 'Orlando Furioso,' connected by the relations they bear towards the main plot. Their editor calls them adaptations rather than translations, and his rule has been to imagine the scene, and then describe it in his own way.

Ariosto, who was so potent an influence on Spenser and other poets, is now, Mr. Shield Nicholson laments, scarcely read in England; and perhaps it is natural that the world at large should not care to struggle with a complicated and prolix poem in a foreign tongue. How many average Italians, for instance, have read through the 'Faerie Queene'? Ariosto, too, has been rather unfortunate in his editors, with the exception of Harrington's version, which is, however, inaccessible to the ordinary reader. But Ariosto is well worth reading, in spite of his inability to tell his story in any clear and coherent manner; and we are grateful to Mr. Nicholson for these simple and readable adaptations, which include the adven-

tures of Angelica, the Marriage of Bradamant, and the story of Rodomont and Isabella.

The book is illustrated by a portrait of Ariosto, and some interesting reproductions from a rare edition of the 'Orlando Furioso' in four volumes—which is in the author's possession—with plates by Cipriani, Greuze, and Cochin, engraved by Bartolozzi and others, published by P. Plassau, Paris, 1795.

Pollock (Lieut.-Col.), *IN THE COCKPIT OF EUROPE*, 6/ Smith & Elder

Col. Pollock is an excellent soldier, but his abilities as a writer are not conspicuous; indeed, he apologizes for his "literary shortcomings" in a brief Preface, adding that "the personal experiences of [the hero] in love and war have been introduced solely in the hope of inducing some of my countrymen to read what I have to say about more important matters." In these circumstances it is, perhaps, not surprising that the story, which concerns a war between France and Germany in which England joins, should be dull and, except for one spirited description of a charge, lifeless, though the military details will probably interest soldiers and strategists.

Prosper (James), *THE MOUNTAIN APART*, 6/ Heinemann

The aim of this book is to show the impossibility of the "mountain apart," as represented by a woman married to a paralyzed husband. She is unable to resist her natural instincts towards motherhood, just as two old maids—once lodgers in a high-class establishment at Brighton—rebel against their lonely respectability. A misanthropic Suffragette flits through the book to bring out the force of the author's theme. The sensuousness of sex and comfort is rather overdone. It seems impossible for any one in the story to make the slightest expedition without ordering "the car," a vehicle which leaves its trail on every page of the book.

Swan (Annie S.), *THE BRIDGE BUILDERS*, 3/6 Hodder & Stoughton

One of the "bridge builders" is a strong and silent American who, when a colleague contrives out of mere spite that the bridge shall collapse with great loss of life, casts off the woman to whom he is engaged, takes the blame of the accident, and tracks down his betrayer to kill him. However, he is forestalled by a motor accident in Paris, and eventually regains his forsaken love. She has been so crushed and bewildered that she has accepted some one else in Scotland. She beats "with her strong young hands on the air," but every one loves her, and she has no difficulty in getting rid of the second young man, whom we leave much improved in every respect. The story is long and complicated, but will please many people.

Tiddy (E. J.), *MAZE OF SCILLY*, 6/ Long

These fifteen sea-tales of the islands of Scilly are founded on events which occurred between 1707 and 1862. Primitive people with primitive passions are the actors, and, as usually happens in such company, superstition plays a large part. The stories of 'The Death Ship' and 'Sojourners' have a touch of real horror in them; but for the most part, though picturesque, the dramas hang together too loosely to make any definite impression.

Wharton (Anne Hollingsworth), *A ROSE OF OLD QUEBEC*, 5/ net. Lippincott

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